THE NEW YORK DRAMATIC MIRROR

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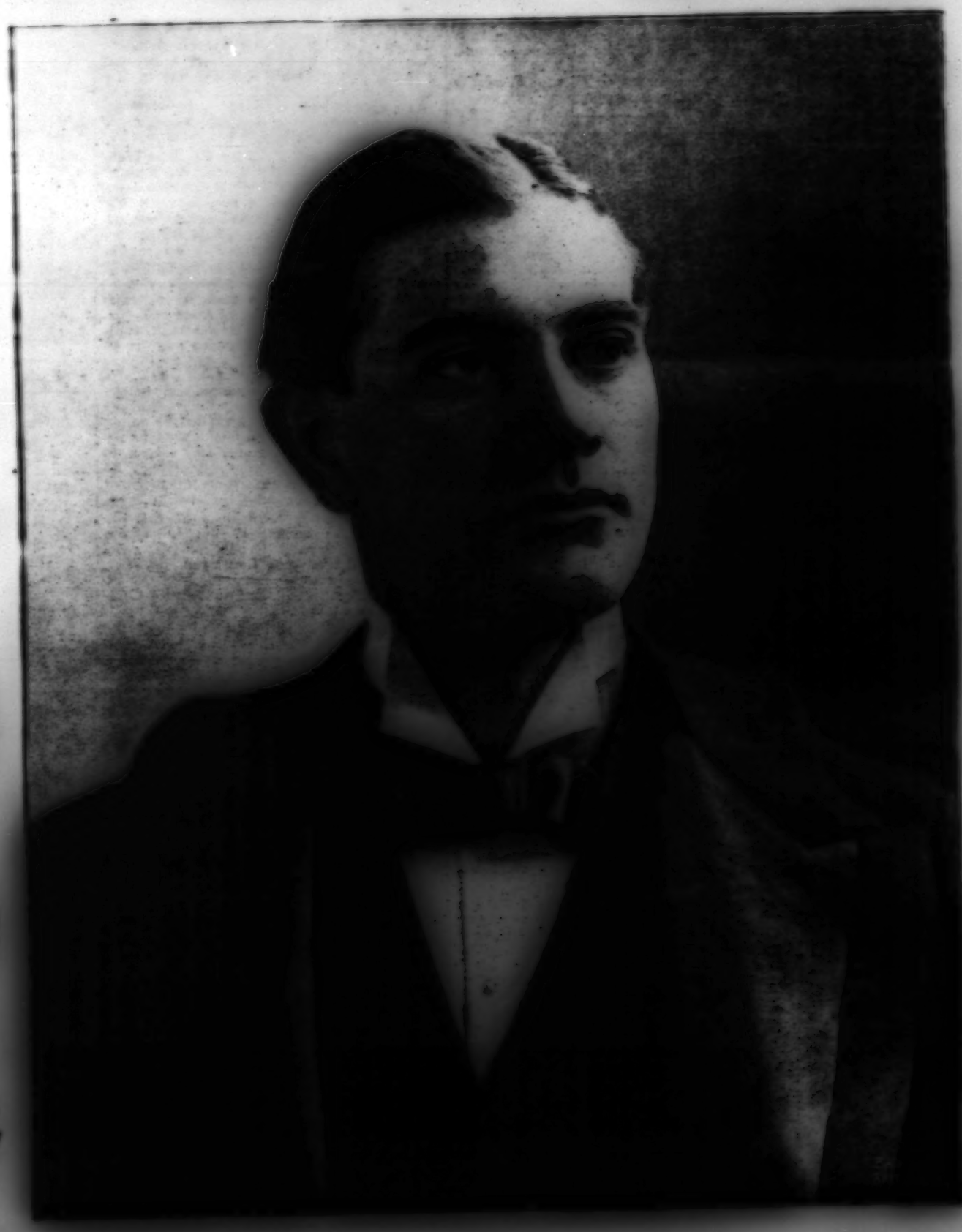


JAMES K. HACKETT.

JAMES K. HACKETT.

James K. Hackett, the subject of our front page portrait, is the only child of the late James Henry Hackett, the famous Falstaff of his day, and Clara C. Hackett, both parents being natives and residents of New York city. Mr. Hackett, therefore, claims to be a New Yorker, although he was born on one of the Thousand Islands (Wolfe) in Canada, on Sept. 6, 1869. Moreover, he is a graduate of the College of the City of New York.

The elder Hackett died in 1871, but young Hackett had the advantage of being trained by his mother, who had formerly been a popular actress. At the age of seven he made his first appearance on the stage with a recitation of "The Seven Ages." He played Touchstone at eighteen, and essayed the role of Othello at twenty. As an amateur he played most of Oliver Doud Byron's roles. One of his greatest successes was Caraway Bones, the humorous undertaker, in Turned Up. At college he acquired considerable reputation as a burlesque actor, and he was not only the first male imitator of Carmencita, but he gave the best of all imitations of her terpsichorean mannerisms.

Young Hackett's talent for acting was so pronounced that soon after he was graduated he relinquished the study of law to adopt a stage career. He made his professional debut in A. M. Palmer's stock company as François in The Broken Seal at the Park Theatre, Philadelphia, on March 28, 1892. Shortly afterward he filled the position of leading man in Lotta's company, and during the season of 1892-93 he appeared in a great variety of characters in Augustin Daly's stock company. When Mr. Daly went to London Mr. Hackett toured the country as leading man of Arthur Rehan's company.

Last season Mr. Hackett was starred under the management of D. A. Bonta, in a repertoire including The Arabian Nights, The Private Secretary, Mixed Pickles, and a number of Charles Matthews' farces. His characterization of the athletic parson, Rev. Jack Harland, in Minnie Seligman's recent production of Lady Gladys, was highly commended by the critics.

During the present Summer Mr. Hackett will head a company at the Queen's Theatre, Montreal, under the management of Frank Thayer. He will appear in two new plays, Hearts and Hands by Mrs. Charles A. Doremus, and American Money by Charles Bradley. His repertoire will also comprise Arabian Nights, Private Secretary, Snowball, and The Pink Mask.

Mr. Hackett has a fine stage presence. He is six feet tall and he is broad shouldered. He has played over one hundred parts, and has given evidence of unusual versatility. He has not made any definite plans for next season, but the probabilities are that he will resume his starring tour in a new play.

EMMA JUCH'S WEDDING.

Emma Juch, the well-known prima donna, and Francis Lewis Wellman, Assistant District Attorney of New York, were married in St. Andrew's Church, Stamford, Conn., last Tuesday, by the Rev. Peter Macfarlane. Dudley Buck presided at the organ. The bride is a member of the church in which the ceremony was performed, and has a handsome residence on Clark's Hill, Stamford. The invitations to the wedding bore the autographs of Miss Juch and Mr. Wellman.

The ceremony was set for five o'clock in the afternoon, and a special train bearing friends from New York reached Stamford in time for the event. An organ recital by Dudley Buck preluded the ceremony. From the chancel came thirty-nine choir boys and men singing the wedding march from Lohengrin, followed by three acolytes in white vestments. The officiating clergyman came last. A cross bearer led the procession to the doors of the church, and then returned to the chancel.

The bride entered on the arm of Colonel Albert A. Pope, of Boston, and Grace Wetherbee, of New York, acted as maid of honor. The bride's gown was of cream white satin, profusely trimmed with point lace, with long sleeves, a high neck and train. Miss Wetherbee wore pink silk. The ushers followed the bride. Between the betrothal and the wedding the choir sang "The Voice that Breathed o'er Eden," and after the ceremony led the way to the church door. The clergyman blessed the couple from the steps, and then followed the choir back into the chancel. Delancey Nicoll was best man.

A reception at the home of the bride followed the ceremony. The house was elaborately decorated with flowers, and fifteen musicians of Anton Seidl's orchestra furnished music.

SHORT-LIVED PICTURES.

The living pictures *al fresco* at the Casino were short-lived. They were shown for three consecutive nights, and the chorus girls who took part in them and rehearsed on the Casino roof for two weeks did not receive a penny for their extra labor.

Last week there was a general cut in salaries, and The Passing Show people are grumbling accordingly.

The drop in receipts caused by the hot spell obliged the management to reduce salaries in order to keep the piece going with any possibility of clearing a profit. Summer theatricals are a very uncertain factor.

AN ACTOR MISSING.

The attention of Surrogate Abbott, of Kings county, was called to the disappearance of George W. Bates, an actor, from that city. His mother, Sarah Ann Bates, died recently, and as one of the beneficiaries of the will he must appear or lose his share of the estate. Bates was in Brooklyn at the time of his mother's death, but disappeared before the funeral, and has not since been seen or heard of. The father of the missing man lives at Catskill.

A TALK WITH CHARLES B. HANFORD.

Charles B. Hanford is in town. He closed his engagement with Mrs. John Drew at Quebec on June 23. To THE MIRROR Mr. Hanford said:

"I have had a pleasant engagement with Mrs. Drew. I found her a charming woman both personally and professionally, and I feel grateful to have had the privilege of associating with her. I am proud that it has been my privilege to play with some of the greatest artists of the times—Edwin Booth, Lawrence Barrett, Madame Modjeska, Robson and Crane, Thomas W. Keene, Julia Marlowe, and Mrs. Drew.

"You may remember that last season I starred as Mark Antony with the Booth-Barrett scenic production of Julius Cæsar. I hoped to resume starring this Fall, but I do not consider the outlook sufficiently encouraging to undertake it. When the finances and business of the country become more settled I shall resume with a Shakespearean repertoire and a new play. I shall remain in New York for a week or so, and then go to my home in Washington for the Summer."

THE BANKSIDE QUARTERLY.

On Oct. 1 next the Shakespeare Press, which is situated at Westfield, N. J., the home of the distinguished Shakespearean scholar, Appleton Morgan, will begin to publish the *Bankside Quarterly*, a high-class magazine devoted to Shakespearean and to contemporary dramatic literature. Thereafter the publication will appear on the first days of March, June, September and December in each year.

The *Bankside Quarterly* will be edited by the New York Shakespeare Society. All the prominent Shakespearean and dramatic scholars of this country are members of the society and they will contribute to it. The magazine will not only deal with Shakespearean matters, but will criticise and discuss the drama of the Restoration, of Queen Anne, and of to-day. Fiction of a high order, illustrative of dramatic associations, will be a feature.

The subscription price of the *Bankside Quarterly* will be $2 a year.

TO TOUR THE SUMMER RESORTS.

A company to play the seaside resorts, under the name of The Metropolitan Operetta and Sketch company, has been organized by Henry M. Pitt. The company will include Augusta Schiller, soprano; Signorita Godoy, contralto and Spanish vocalist; Mrs. M. E. Osborne, comedienne and reader; Franz V. Le Mon, tenor; Arthur Giles, comedian, and Mr. Hicks, pianist. Time has been booked at Asbury Park, Long Branch, Greenwood Lake Glens, Hotel Catskills, Catskills; Hotel Champlain, Lake Champlain; Grand Union Hotel, Saratoga; Hotel Champlain, Plattsburg; Fort Henry Hotel, Lake George; Pavilion Hotel, Sharon Springs; Hotel Arlington, Richfield Springs; Casino, Narragansett Pier; Stockton House, Cape May. The attractions will be My Aunt's Pet, a sketch, and an operetta called The Lieutenant's Dilemma.

FITTING OUT THE FLAMS.

W. D. Mann, manager for Evans and Hoey, arrived from Europe by the *Lucania*.

"I secured a quantity of new music and specialties for Evans and Hoey's new play, The Flams, which will open the season at the Columbia Theatre, Chicago, on Aug. 29," said Mr. Mann to THE MIRROR.

"Two full sets of new scenery have been painted, and some of the trick scenery is entirely novel and very ingenious. The first set is an interior; the second a view of the sea coast.

"We shall come to the Bijou in this city, for an engagement of eight weeks, early in December."

SUIT AGAINST MARGARET MATHER.

A suit has been commenced by Henry E. Walton against Margaret Mather, on the claim that he was engaged by Miss Mather to act as her stage manager for the season of 1890-91 at a salary of $75 a week, the recovery sought being for $1,500 in all. Miss Mather's counsel showed in court last Tuesday that there was no written contract between the parties, but a certificate or memorandum showing that the plaintiff was to be engaged on certain conditions to be named when the contract was made was admitted. The plaintiff was permitted to amend his papers, and the case was not decided.

THE BILL-POSTERS' CONVENTION.

The fourth annual convention of the Associated Bill Posters' Association will be held at the Continental Hotel, Philadelphia, on July 10 to 12. The delegates are summoned to report promptly at noon on the first day. The convention will organize and transact regular business, and in the evening will meet the representatives of large firms who may have communications to make. On the following day the delegates will visit Atlantic City as the guests of the American Bill-Posting Company. On Thursday, the last day, the business of the gathering will finish, and in the afternoon Fairmount Park will be visited.

THE AUTHOR OF "DIXIE."

The feature of an amateur minstrel performance by the Mount Vernon (O.) Lodge of Elks, in that city, on the evening of June 22 was the appearance of Daniel Decatur Emmett, "the father of minstrelsy" and author of "Dixie." Although nearly eighty years of age, "Uncle Dan" bore himself with grace and dignity. He played his ever popular composition on the violin and was applauded to the echo. He was twice recalled by the audience. This was probably Mr. Emmett's last appearance on the stage.

GOSSIP OF THE TOWN.

Next season Professor Herrmann will produce two remarkable illusions, both of which are complete novelties.

Mr. and Mrs. Edwin Royle and Lucius Henderson have been cruising along the New England coast on J. M. Fuller's yacht *Hypatia*.

Frank Connelly has returned from a fishing trip.

Tony Farrell has engaged Henry C. Egerton, T. J. Mead, Murphy O'Hea, Arthur Nelson, Mamie Emmett and Emma Ryan for his production of Garry Owen at Havlin's Theatre, Chicago, on Aug. 28.

Frank Cushman has signed with Barlow, Dolson and Powers' Minstrels to hold up the end opposite to Milt G. Barlow.

Katherine Grey (Kate Best) has been granted a divorce from her husband, Pan Arthur.

Managers Jennings and Parsons, of the Park City Theatre, Bridgeport, Conn., are improving that house notably. Nearly $20,000 will be spent in changes and additions to the theatre.

The Grand Opera House company, of Galveston, Tex., has been incorporated at Austin in that State with a capital of $100,000. R. C. Hawley, J. Sealey, Charles Fowler, H. Greenwald, David Fahey, B. Adoue, J. C. League and Leon Blum are the incorporators.

Roche and Whiting, A. F. Blackwey and Frank McCaskey have signed with Ferd Noss for his Kodak company.

George Buckler has been engaged by Edwin Arden, manager for Thomas W. Keene, as stage manager for next season. Mr. Buckler will also play a line of important parts. He was in New York last week concluding negotiations and finishing up the bookings for his Tom Sawyer company. Mr. Buckler's interests in the latter enterprise will be looked after by Phil S. Greiner.

H. F. Froman, manager of the Bostonian Metropolitan company, writes from Berwick, Pa., to say that he is in no way connected with the Harry Davis-May Davenport Latosca company; that his own company is "All"; that he has some of the best persons in the profession in it; and that Froman is a name original with him.

A despatch from Chester, Pa., last Wednesday stated that Patrick Daniel Mahon, manager of the Belle Boyd Rebel Spy company, had been arrested and held in that town on a charge of defrauding and assaulting William J. Grundy and his wife, from whom Belle Boyd had purchased two pairs of shoes. Grundy demanded payment and was assaulted.

The announcement is made that Annie Wendt, known to the stage as Annetta Zelna, and Alfredo Botelli are to be married in this city on July 15. Signor Botelli is known in private life as Count Quaglia di Compiani, a member of a noble Italian family, who was forced to leave Italy to escape punishment for fighting a duel with a superior officer in the army. He made his debut on the stage in Paris in 1888, as a musical specialty artist, and came to this country last season to join Bessie Bonehill's company, where he met Miss Wendt. Both will be members of Bessie Bonehill's company next season.

Carrie A. Pennoyer, non-professional, the daughter of Augustus S. Pennoyer, business manager of Roland Reed's company, was married in Brooklyn on June 23 to Albert L. Eager, of Montreal, Can. Mr. Eager is a superintendent in the Atlantic Refining Company, of Brooklyn.

William Calhoun will originate one of the principal roles in The Great Brooklyn Handicap, which is to be produced on Sept. 3. Belle Barron will originate the leading female role.

J. J. Gottlob, late of the new California Theatre, San Francisco, was called to Boston last week by the illness of one of his brothers. After a few days in Boston he will visit New York and call on his friends, making the Casino his headquarters.

J. N. Kennedy, a professional strong man, some time ago was injured at the railroad station at Watertown, N. Y., and Michael Erlanger, a lawyer of New York, claimed to have a 20 per cent. interest in the $5,000 that Kennedy received from the Central Hudson Railroad in settlement of a claim for damages. Kennedy, in the City Court last week, claimed that Erlanger advised him to settle with the railroad for $250; that alone he went to the railroad authorities, was examined, and received from them a cheque for $5,000, no part of which, he said, belonged to Erlanger. The case was not concluded, and will be taken up again in the Autumn.

G. D. Johnston and F. S. Chapman have secured the sole management of The Engineer for next season. They will send it out in fine style. Mr. Johnston is well and favorably known in the profession; for several years he was W. H. Powers' general representative. His partner, Mr. Chapman, is a solid man from Toledo. Messrs. Bertram and Willard will play the leading parts in The Engineer. All bookings made by them will be filled by the new management.

Clippings from English papers recently received scarcely warrant the statement that the English critics have not spoken well of In Old Kentucky. In the main they are favorable, some of the most influential pronounce the play as among the best of its class. Its pecuniary success has been remarkable, and the indications are that at least two companies will tour the English provinces next season. Laura Burt, writing regarding the play says of the performance at Birmingham: "I never saw a play go so well with the audience. They are ten times more appreciative here than in America. I'm sure it has repeated its American success. The pickaninny band is not missed."

Manager John D. Hopkins, of Pope's Theatre, St. Louis, will open with a stock company in August.

Clara Hunter is represented by the above picture. Since her debut, about three seasons ago, Miss Hunter has advanced with unusual rapidity in the profession. If courage, ambition, and earnestness win the day, Miss Hunter may be expected to attain a prominent place on the stage. She is of English extraction, and her father was a soldier. She has enjoyed the benefits of extensive travel, and is a close student of the drama. Miss Hunter will next season join the forces of Augustus Piton.

Victory Bateman had a falling out with the manager of the Lyceum stock company in Buffalo last week. The consequence of this was that Miss Bateman does not appear in The Dagger and the Rose.

And now it is bruited again that Mrs. Langtry will star in this country next season. This is the usual announcement whenever the full-blown lily scores a failure in London. That catastrophe has just happened in the withdrawal of A Society Butterfly.

Adele LeClaire has been lying seriously ill with peritonitis for two weeks in St. Elizabeth's Hospital, New York, and as soon as she is strong enough will have to undergo a surgical operation. Miss LeClaire hopes to recover in time to attend rehearsals with Charles Frohman's Soaring the Wind company.

Arthur C. Pell has been engaged by W. A. Brady for the Robert Gaylor company.

Edythe A. Chapman has signed for the leading parts with Warde and James for another season. Miss Chapman has been visiting friends in Kansas City before going to her home in Rochester for a vacation.

Charles Shackford, the baritone, is filling roof garden engagements.

Charles Cowles says he was successful with his production of The Country Merchant, despite the general dullness of the season. He remained out the full time contemplated, and the press everywhere praised him as one of the best Yankee comedians before the public. The play gives Mr. Cowles opportunity to display his undoubted ability in this class of work.

Gus Hill has engaged for his two companies, the World of Novelties and the New York Stars, the following persons: Hacker and Lester, Leonard and Moran, Nellie Vickers, Wills and Halvin, Fred. Leslie's dog circus, Valton and Parks, Estelle Wellington, the Three Larronts, C. W. Littlefield, Montague and West, the Three Gardner Brothers, Nelson and Milledge, the Two Lucifers, Boyle and Graham, Fred. J. Huber, H. H. Hill, J. S. Rose, Joseph Weeger, G. H. Strawbridge, and several European specialties that Mr. Hill will announce later.

The second number of "The Gallery of Players" has been issued from the office of the *Illustrated American*. This number is edited by Charles F. Nirdlinger, whose sketches of the various notabilities pictured are well written and appreciative. The present issue is not up to the standard of the initial number, however, either in the selection of subjects or in the mechanical workmanship. Some of the half-tone plates are poorly done, and a number of obscure persons are sandwiched between real celebrities of the stage. The commercial element has evidently entered in to destroy the artistic value of the publication. The cover is crude and garish.

Manager John M. Ward and the members of the New York Baseball Club were the guests of Business Manager Ben Tuthill at Uhrig's Cave, St. Louis, last week Monday night.

Eleanor Lane has not signed for next season. She is one of the most beautiful women on the American stage, and she has had ample experience. Miss Lane was Rosina Vokes' leading woman for three seasons. At the Girard Avenue Theatre, Philadelphia, she played such varied parts as Lady Teazle, Armande Chandoce in Led Astray, Claire Pfolliott in The Shaughraun, Fanny Ten Eyck in Divorce, besides many roles in the standard drama. The Boston press gave unstinted praise to Miss Lane's admirable performance of Regina in Ghosts.

George W. Lederer and Max Freeman were driving down Second Avenue in a coupé last Wednesday on business, when the vehicle broke and the horse ran away. Both men escaped without serious injury.

AT THE THEATRES.

There is very little to chronicle at the theatres. The season has reached its dullest point.

At Koster and Bial's this week there is a change in the style of roof garden entertainment. The Hungarian Band is supplemented by concert features, including Ruth Davenport, the soprano, the Swedish Lady Quartette, Theodore Hoch, the cornetist; Norma Wills, a singer; and the Elite Quartette. These additions diversify the programme. Below in the theatre, which is artificially cooled, the living pictures are enjoyed, together with Lolo the bicyclette; Nanmi, the equilibrist, F. H. Leslie and his trained dogs, Sarina, the contortionist; Caicedo, Mlle. Larive, the Ethardo Sisters, Mlle. Troja, and Bunth and Rudd.

Roof garden performances are found at the Casino, where The Passing Show continues; the American and the Madison Square Garden.

1492 still serves as a magnet at the Garden.

The Mikado is still sung at the Fifth Avenue.

Buffalo Bill's great out door show draws crowds to Ambrose Park.

306 ANSWERS.

"My advertisement in THE MIRROR brought me 306 answers. That shows the advantage of advertising in your valuable paper."

A. E. DAVIDSON,
Manager Pavilion Theatre.

BAY CITY, Mich., June 29.

DRAKE OPERA HOUSE.

On this page is a picture of the Drake Opera House, now building at Elizabeth, N. J. The association that controls this theatre is composed of F. F. McCormick, president; J. H. Olhausen, vice-president; Foster M. Voorhees, secretary; William M. Oliver, treasurer; Silas D. Drake, manager, and Louis L. Drake, business manager. The building is located two blocks from the Union Station, in the centre of the town. It is a handsome three-story building, built of buff colored Roman baked brick, in the Renaissance style. The theatre is on the ground floor, and is 62x90 feet in dimensions, containing a gallery and eight boxes, with a seating capacity of 1,400. It is lighted by electricity and heated by steam, has retiring and reception rooms, and is reached by a corridor twenty one feet wide. Five offices, a coat room, a large side foyer, and other conveniences mark the establishment, and it is especially noted for safety in case of fire. Large dressing rooms and other conveniences behind the scenes are provided, and the stage is roomy and modern in every respect. The house will be opened on Sept. 15 by Marie Wainwright in As You Like It. The bookings are in charge of Louis L. Drake, who is experienced in that business.

CONFIDENT OF A GOOD SEASON.

Mrs. Beaumont Packard told a MIRROR representative yesterday that managers seem to be very sanguine that hard times will be a thing of the past next season.

"Why," said Mrs. Packard, "I've had a perfect avalanche of business within the past week. It must be that managers believe the passage of the Tariff bill will bring about the renewal of business on a large scale, which, of course, means a profitable attendance at theatrical performances generally throughout the country.

"Another indication that managers look forward to a profitable season is the fact that they are willing to pay very good salaries for actors and actresses whose names are known throughout the country, and fair average salaries for people of less note.

"I am making engagements for any number of companies on that basis. During the past week I have supplied people for Old Jed Prouty, The Pulse of New York, The Crossroads of Life, Sport McAllister, and for dozens of other companies. The theatrical business appears to be booming."

THE BOSTONIANS' NEXT SEASON.

Miss Eloise Morgan and Caroline Hamilton have been engaged as prime donne by the Bostonians for next season. Joseph Sheehan, the tenor, has also been engaged. The company will now be as follows: H. C. Barnabee, W. H. Macdonald, George Frothingham, Peter Lang, Joseph Sheehan, Jessie Bartlett Davis, Caroline Hamilton, D. Eloise Morgan, Minn Cleary.

The organization has a new opera by Oscar Weil, the author of Suzette, a new opera called Prince Ananias, music by Victor Herbert, libretto by Francis Neilson, and it purposes to make a big revival of Fatinitza.

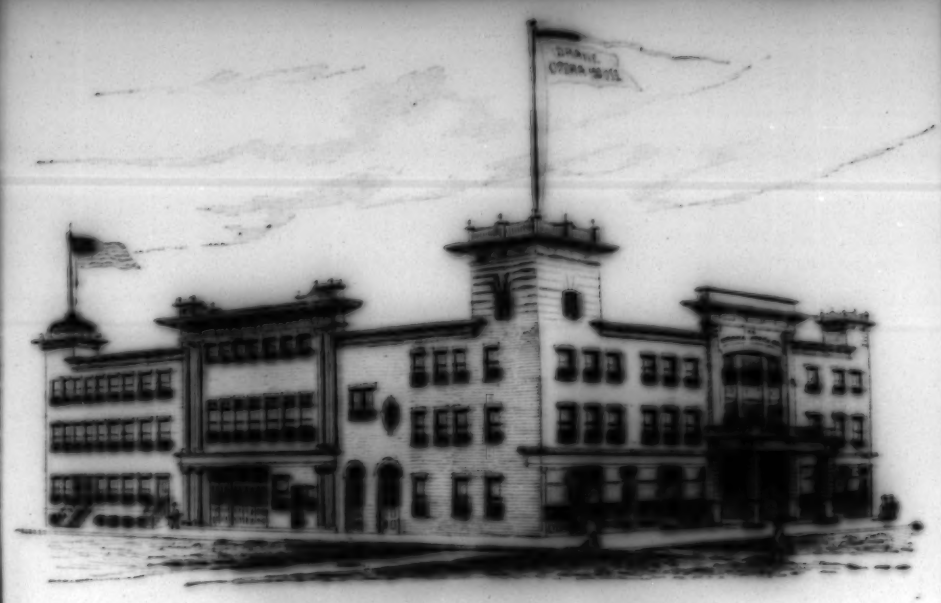
MANAGER ZEHRUNG PLEASED.

Manager Frank C. Zehrung, of the new Funke Opera House, Lincoln, Neb., left for his home last week. To a MIRROR representative he said:

"I feel confident about next season's business, as I have already secured some first-class attractions and my open time is in good hands in New York. My house has new decorations and draperies, and I have done all in my power to give people in Lincoln a place of amusement worthy of that city."

THE GLOBE TROTTER.

A special matinee of The Globe Trotter, a three-act comedy by Louis Delange, will be given to-day (Tuesday) at the Garden Theatre at 2:30 P. M. This is the piece which the stock company is to give in Philadelphia in two weeks. The cast for to-day's performance includes Maurice Barrymore, Frederick Robinson, Edward Bell, Lorimer Stoddard, Louis Delange, Ada Alexander, Hope Ross, and Madeline Bouton.



THE DRAKE OPERA HOUSE.

REFLECTIONS.

Grace Bentley will cast her lot with The Dazzler next season.

Edith Aborn has been engaged for the Aborn Opera company.

Edmund Collier has engaged Carrie Francis for The Crossroads of Life company.

E. A. Shaw, business manager of the Ideal Opera company, reports that that organization has just closed a successful season.

Frank Webb, musical director for J. K. Emmett for several seasons, will go with Patti Rosa next season.

Henrietta Howard will go with Robert B. Mantell next season.

Paul Evertson has been engaged by Walter Sanford for The Power of Gold company, opening in Boston in August.

H. Weaver, Sr., will be a member of W. H. Crane's company next season.

Eva Davenport will go with the Della Fox Opera company next season.

Mme. Materna will sail for Europe to-day. She will return to this country early in January, and will make a tour through the United States, taking the principal part in a series of "Wagner Evenings."

Gerard Anderson and William Courtney have signed with Elmer Grandin's Slaves of Gold company.

Among those who have signed to go with The Pulse of New York company next season are Gracie Emmet, Cora Harvey, and A. Gordon Robinson.

Max Rosenberg, who last season managed the Brooklyn Lyceum Theatre, is negotiating for the management of the Novelty Theatre in that city next season, and if he succeeds in getting it will organize a stock company to produce popular plays.

The Miles Berry Oriental Tent Show stranded at Traverse City recently. A benefit given by the members of the company, assisted by citizens, raised funds to send the stranded performers to their homes.

Harry Hilton, Thomas Waite, and W. H. Gross have been engaged through the Packard Agency for the Old Jed Prouty company.

Recent engagements for A Cork Man include Blanche Nichols, H. S. Mitchell, and Stella May.

William T. Fennessy's melodramatic production, Slaves of Gold, is announced as one of the sensations of the coming season. The scenic effects are said to be very fine, and the play itself is declared to possess a strong dramatic interest varied by excellent comedy, while the story is an appealing one. The third act takes place in an orchard. As the curtain rises, long rows of apple trees are disclosed in full bloom. The author, Elmer Grandin, will play the leading male part, and Eva Mountford (Mrs. Grandin) will take the leading female role. The company will include well-known persons. The time is all filled, and the season will open early in August.

Andy Morris, clown, for the past three seasons with Spider and Fly, has been engaged by Harry W. Semon as clown in a new spectacular and pantomimic burlesque that Mr Semon will produce with the Lily Clay company next season.

Belle Barron and William Calhoun will be members of the Brooklyn Handicap company next season.

John P. Carroll has been engaged for Robert Gaylor's Sport McAllister company.

James Mack, the newsdealer at Greeley Square, says that the portrait of Joseph Jefferson on the front page of THE MIRROR last week resulted in his selling copies of the paper to many of his customers who never read a theatrical weekly. He added that he is selling more MIRRORS than ever lately, and that THE DRAMATIC MIRROR is the theatrical paper.

William Seymour, of the Tremont Theatre, Boston, is superintending the production of An American Heiress in Chicago this week. On his way home he will stop over in Saratoga to arrange for the production of A Midsummer Night's Dream at the Grand Union Hotel in that place, in August. Immediately after this performance, Mr. Seymour will go to Jackson, N. H., to begin rehearsals for an *al fresco* performance of As You Like It at Intervale, N. H. The last week in August he will direct rehearsals of Roland Reed's new comedy in New York. He is also at work upon a comedy from the French for Mrs. Potter and Kyrle Bellew.

Marion Lester, who has been four seasons with Sol Smith Russell, has been engaged to play Lady Chatries in Mr. Barnes of New York.

Eloise D. Morgan will be a member of the Bostonians company next season.

Barry Johnstone has been engaged by Walter Sanford for his stock company, and also to play in The Prodigal Daughter next season.

Coon Hollow already has been booked for twenty weeks next season.

Sam Kingston will go with Thomas W. Keene's company as press representative and treasurer next season.

James H. Decker has been engaged by Davis and Keogh to manage one of their attractions next season.

W. D. Botto has engaged the following people for his stock company at Atlantic City: Viola Black, Anna Curtis, Walter Perkins, Frank Caldwell, Ed. James, Sidney Maxwell, James Beane, Grace Sutter, and Sidney Prior. The season will cover three weeks only, commencing next Monday, July 9. The repertoire includes four plays.

John H. Blackwood has resigned as manager of the Frothingham Theatre, Scranton, Pa.

Daniel Sully, the comedian, has invited a number of his professional friends to spend a week or more with him at Lake Hill, Ulster county, and they will make a tour through the Catskills, playing at Roxbury, Pine Hill, Andes, Stamford, Hobart and other places.

H. Percy Hill is doing the press work and booking special attractions for Canada's Industrial Exposition at Toronto from Sept. 3 to 15, this making his seventh season with this fair. For next season he has been engaged to do advance work for O'Dowd's Tribulations.

The Sisters Merilees have been engaged to support William F. Hoey in The Flams.

Mrs. George A. Beane (Ray Semon) has been giving her specialty at Forepaugh's Theatre, Philadelphia, with success since the closing of the stock company at that house.

Charles Peters has signed with Marie Jansen for next season, having been re-engaged through Jefferson, Klaw and Erlanger. Mr. Peters will this Summer sing some new songs on the New York roof gardens.

Eloise Willard, who is to star next season in Herbert Hall Winslow's play, The Little Speculator, was married to J. Goldsmith, proprietor of the company, last Thursday in this city. They start this week on a six weeks' trip to California.

R. C. Jenkins and Leona Clark, of the Lady Windermere's Fan company, were recently married.

Joseph Haworth recovered sufficiently from his serious illness to leave the Boston City Hospital last week. He will spend the Summer recuperating for his tour, which will begin at the Star in this city in September.

Lottie Collins' company next season will be known as the Lottie Collins' Troubadours, and will be under the management of Stephen P. Cooney and Henry B. Harris, assistant manager of the Columbia Theatre, Boston. The plan of entertainment to be offered by this company will be somewhat novel. The first part will be of vaudeville, and the second part a musical comedy written for Miss Collins and entitled The Devilbird. The libretto is the work of Fred. K. Bowyer, and the music is by John S. Baker. The story of the comedy is this: Sir John Derwent has concealed from his son all knowledge of woman. By accident the son, Eric, discovers Brenda, the heroine, and as he promptly falls in love with her, she is denounced by his father as a creature called the Devilbird. Eric persists, however, and plots to attain his end. On his birthday, when asked as to the gift he wishes, he naturally informs his father that he wants Brenda, and her he gets after much parental opposition.

Henry Bagge has had a relapse and would be glad to have some of his friends visit him at the Post Graduate Hospital, corner of Second Avenue and Twentieth Street. Mr. Bagge has been engaged by Walter Sanford to play Leonard Boyne's part in The Prodigal Daughter.

The Imperial Music Hall closed on Sunday night with a benefit for Business Manager McDonough. It was well attended.

John J. Burke, the new comedian of the American Extravaganza company, has leaped into popular favor as Crambo in Aladdin, Jr., at the Chicago Opera House. The leading dramatic writers of that city unstintedly praise his originality and cleverness. One critic pronounces him "a wonder," while another says that "his make-up is a good show in itself."

HOLIDAY-MAKING.

Dr. and Mrs. W. T. Bull (formerly Mrs. James G. Blaine, Jr.) are prominent at Newport.

William Hoey and his family will spend the Summer at New London, Conn.

Benjamin A. Roeder is summering at Westhampton, L. I.

Louis Aldrich will go to Saratoga in a few days to spend a portion of the Summer.

Franklin H. Sargent will spend his vacation at Beverly Farms, Mass.

David Belasco will sail for Europe on Friday.

Charlotte Winnett contemplates a trip to Europe. She is now rusticating at her Long Island villa.

John Aibaugh, Jr., is spending the Summer with his parents at the Branch.

A. W. Brummell, who is spending the Summer at Wonewoc, Wis., with Manager Todd and wife, was the guest of honor at a banquet and ball given last Tuesday evening by the Wonewoc Glee Club.

W. D. Botta, who has signed with Barlow Dolson and Powers' Minstrels for next season, has gone to Atlantic City for the Summer.

Agnes Herndon-Andruss and her husband, Albert A. Andruss, are spending the Summer at Monmouth Beach, N. J.

Harry Farrin has been engaged as business manager for The Colonel for next season. Mr. Farrin is spending the Summer at his home in Brookline, Mass.

William Stuart is spending a fortnight in Boston.

Joseph Haworth is going to Maine to recuperate.

George H. Huber, manager of the Palace Museum, is summering on his stock farm at Ticonderoga, New York.

Harry C. Harris, THE MIRROR correspondent at Aspen, Col., is visiting in Pinckney, Mich.

Frank Becker will spend the Summer at Seabright. Mr. Becker, who was last season musical director with James B. Mackie, has been engaged for Dr. Cupid for next season.

Lea Van Dyck is at her home in Philadelphia taking a rest after her very long season.

Lydia Yeamans-Titus will remain in California this Summer.

Manager Horace McVicker, of Abbey's Theatre, will spend the Summer at Atlantic Highlands.

Walter Fredericks, who originated the part of Weary Walker in Finnegan's Ball last season, is spending his vacation at the Waukesha, Chicago.

May Eddyson recently received an offer from the Skating Rink management, but was unable to accept on account of signing with Peck's Bad Boy. Miss Eddyson is at the Navesink Highlands, where she will remain until rehearsals begin.

Tony Williams has gone to Cairo, in the Catskills, for the Summer.

Miss Barrington, of A. M. Palmer's company, is at Asbury Park.

L. R. Stockwell is visiting Frank Daniels at Rye, N. Y.

Ignatius R. Grossman and Mrs. Grossman are at Leamington Spa, England.

S. F. Nixon, of Philadelphia, is enjoying a Summer trip that will include New York, Saratoga, and the Adirondacks.

Prominent among the guests at the West End, Long Branch, are Frank McKee and Mrs. McKee.

Lotta Crabtree and her mother have taken a cottage at Hull, where they will remain until Aug. 1, when they will go to Europe.

Theodor Rosenfeld has abandoned his contemplated trip to Europe. He will spend the Summer at Far Rockaway with his family.

Nelson Wheatcroft has gone to Lake George. He will stay at the Hotel Marion and return to New York early in August.

A ROOM FOR ACTRESSES.

The Working Woman's Home Association of Chicago was incorporated four years ago for the purpose of providing protection and a home at a nominal price to young women who go to the Windy City in search of employment.

There is also a free dispensary and a Summer place for outings at Lake Bluff, on Lake Michigan, under the control of the Association. A cottage, bathing-houses, etc., are to be erected there, and the Association appeals for contributions. Manager Will J. Davis is one of its vice presidents. The plan for raising funds is thus described in the Association's appeal:

"Friendly business men proposed that the Manufacturers and a few of the leading lines of trade should be invited to permanently endow one room each, by payment of a membership of $1, and it was suggested that if an invitation were sent to the dramatic profession we would be sure to receive a hearty response. We are glad to act upon these suggestions and have received encouraging promises of assistance. We invite all connected with the stage to help endow a room by payment of one dollar each, and as Jessie Bartlett Davis was the first honorary member of our Association belonging to the profession, we wish to express our appreciation by naming the room 'Jessie Bartlett Davis.' We feel sure this will meet the approval of all. In this room will be placed the names of those who contribute towards it, and we should be very glad to place upon its walls the photographs of those whose generosity provided it."

Money may be sent to Mr. Davis, Columbia Theatre; Harry L. Hardin, Grand Opera House; Harry T. Summers, McVicker's Theatre; R. McCherry, Chicago Opera House, and Thomas W. Prior, Schiller Theatre.

THE USHER

I hear that Mr. Irving will make his next American tour under his own management, and that his representative, Bram Stoker, is now engaged in booking the route.

There is no earthly reason why Mr. Irving should give a large share of his profits in this country to Abbey, Schoeffel and Grau. There is never any uncertainty as to the pecuniary results of these visits, and the best part of Mr. Irving's management emanates from Mr. Irving himself, who is a great general, requiring only subordinates to carry out his own well-laid plans.

Mr. Irving no doubt has suffered annoyance from the parsimony and the tactlessness of his late American managers, and it is doubtless this reason—as well as considerations of money—that convinces him it will be better to return under different auspices.

I referred last week to the San Francisco *Examiner's* fruitless efforts to prejudice the public against the Harrigan company.

Since then word has come to New York regarding the pecuniary results of the opening week of the engagement. I am glad to know that the California Theatre was packed to the doors at every performance, and that Reilly and the 400 and the organization interesting it made a pronounced success.

Experiences like these will do much to help San Francisco out of the disrepute into which it has fallen among managers and actors.

The press of Frisco, and through it the public, are beginning to learn the extent of the mischief that neglect or the ill-treatment of reputable stars and combinations has done out there.

Speaking of Manager Howe's recent trip to New York in the interest of the Stockwell Theatre one of the San Francisco newspapers says: "He went East to get attractions for his theatre, but he found that managers on the other side of the Rockies were no longer eager to cross the continent in search of California gold."

San Francisco is as dead as the proverbial door-nail. The time seems to be remote when it will be quickened into life again.

A popular actor says that it would be a godsend for many of the minor stars who have plays and printing if they could obtain a complete list of the cheap-price stock companies that will be run next season in large cities.

The actor in question, finding that it does not pay to take out a company of his own under the existing conditions, has made up his mind to play his pieces in the theatres of the class described, supported by the local companies *à la* "paling days."

"I have several weeks booked already as a stock star, and if I could reach all these towns I don't doubt I could fill thirty weeks easily," he says.

It might be a good plan for managers of houses of this kind to book stars co-operatively, or at least to put themselves in evidence. There are two in San Francisco, one in Los Angeles, one in Oakland, and there are many others scattered through the West and East.

Weep, ye American dramatists, proud of your name and of your fame! The Birmingham, England, *Daily Gazette*, speaking of a melodrama from this side recently presented there, says: "Of course, no American drama could exist happily without a nigger scene, and no nigger scene could be complete without a breakdown and a banjo solo."

Messrs. Clark and Delavan, managers of the State Opera House, at Binghamton, do not intend to follow the piratical example of the Bijou in that city. They intend to pay royalties on all plays presented by their stock company.

These managers are practical enemies of the people that navigate under the black flag. They have inserted a clause in all contracts for next season prohibiting piracy in any form. They will enforce this provision to the letter.

If theatre managers generally were as honest as Messrs. Clark and Delavan there would be no necessity to make a law to imprison play thieves.

It speaks ill for the integrity of managers as a class throughout the country that their indifference to playowners' rights makes the United States the only nation on the face of the earth where play pirates exist.

The Chicago *Herald* justly protests against the practice, followed by many managers, of taking a sentence from its context in a newspaper criticism and quoting it in order to give an impression entirely different from that intended by the writer.

"No word of the text may be changed, and there can be no accusation of forged opinion, but a distinct injustice is perpetrated by publishing statements divorced from their explanatory clauses," says the *Herald*, and its characterization is accurate.

The practice is not confined to minor managers in remote places. In large cities the thing is done constantly with a boldness that challenges wonder.

Recently the New York correspondent of a New Hampshire paper gave a rather gloomy description of the depression existing in theatrical circles. In certain respects the picture was not exaggerated, but the inevitable Mr. Hoyt, whose eagle eye jealously scans every development in the granite State, could not permit such an opportunity to pass without writing a letter for print.

Mr. Hoyt writes, as he talks, with a pronounced New England accent, wherefore it was not surprising to read under his signature that the correspondent's statement was unfounded, and that he—Mr. Hoyt—*has cleared over $100,000 the past season!*

Truth is mighty and will prevail. It may also be remarked, in passing, that Mr. Hoyt might have treated his New Hampshire readers to the odd dollars.

Elbridge T. Gerry was severely arraigned by the speakers at a mass meeting of workmen in Cooper Union the other night. Mr. Gerry is building a veritable palace on Fifth Avenue, opposite the Park—a region that has been called very appropriately the American Champs Elysée—and because he is employing foreign artisans on certain portions of the work the native laborers have gone on strike.

One of the orators at the meeting in question characterized Mr. Gerry's theoretical philanthropy in good, round terms, contrasting it with his practical injury to American laborers.

"Mr. Gerry would drive us," he said, "from the paths in which we earn our bread. Then he tells our wives that we are incapable of earning a living for them. He insists upon sending us away from society's view and then slips in and offers to take care of our children. If this condition continues we will yet have to go to the State prisons to learn our arts."

Mr. Gerry's individual power to take the bread out of the mouths of these workmen is restricted to the comparatively small number engaged upon his building. How much worse is the infamous power that he wields over the children of the stage! In their case he deprives hundreds year after year from winning an honest and respectable livelihood.

"The Non-Protected Actor" is the title of an article that appears in the last issue of the *American Economist*, the organ of the American Protective Tariff League. In it the losses of many managers and the hardships endured by many actors during the past season are pointed out. The report of the President of the Actors' Fund, read at the annual meeting a few weeks ago, is quoted from to show how great an increase there was of distress to be relieved.

The writer then goes on to show that all this dire disaster sprang from what the *Economist* believes to be the source of all evil—the fear of tariff reform.

"The American actor and the American actress are not protected by the tariff directly; therefore, according to the Free-Trade theory, their business should prosper without intermission and without regard to passing events around them," says our militant contemporary.

It usually happens that outsiders have a very meagre understanding of the conditions governing the state of theatrical business. That is the case with the *Economist*. Theatres have thrived or lost money at all times according to the abundance or the stringency of money among the people. The profession has had good times and hard times in the past under a protective tariff precisely as managers and actors in free-trade countries have fared well and ill varyingly.

THE MIRROR, thank Heaven! is not a journal devoted to politics, finance, or economics, or to the fiercely conflicting theories that influence the supporters of this or that party at the present time; its interest is centred upon the needs of the stage and stage people. But it is ridiculous to say that because the Tariff does not directly protect actors and actresses—a class whose very existence depends upon the financial condition of the people at large—their disappointments and privations the past season are an illustration of the effects of Free-Trade.

In the same article the *Economist* revives the old subject of foreign actors and their injurious effect upon the members of our own profession.

We are told that "many foreign managers bring whole companies to this country to take the bread and butter out of the mouths of American actors, who can do equally as well, if not a good deal better."

I do not think that the coming of foreign actors materially affected the prosperity of the profession last season. Out of more than three hundred companies on the road there were but four organizations from abroad. These four companies made or lost money according to their merit and attractiveness, or their lack of it.

The foreign actor question was threshed out several years ago. It has ceased to be a factor in the calculations of our managers and players. It never was a factor in the calculations of our playgoers. So the *Economist* tackles a dead issue.

Madame Melba, Sibyl Sanderson, and Zelie de Lussan are to be the prime-donne of the Metropolitan opera season. Is this trio a match for Calvé, Eames, and Melba?

It may be that Abbey and Grau will carry out their promise to make the company evenly artistic instead of unevenly brilliant, as hitherto.

But in that case there would be room for doubt as to the outcome. The history of grand opera in this city reveals the fact that it is highly dangerous to conduct a season that is not marked by pyrotechnics.

The lovers of symmetric performances are not so numerous here as are the persons that crave sensation in the matter of stars of the first magnitude.

PROFESSIONAL DOINGS.

J. M. Robertson, manager of the Potter Opera House, Bowling Green, Ky., arrived in town last week to superintend his bookings personally.

Fred. Edwards has been engaged to stage A Midsummer Night's Dream, which will be given during the Summer at several of the watering places, opening at Long Branch on July 14.

Neil McNeill, manager of the Chestnut Street Opera House, Lancaster, O., arrived in town last Friday, and will stay for a few days.

The McCoy children, formerly of A Trip to Chinatown company, have been engaged to impersonate two up-to-date cash girls in A Wild Duck. The second act of this play will show the interior of one of New York's big dry-goods houses.

E. P. Simpson, who last season represented H. R. Jacobs' Academy at Chicago, will be in charge of Bradenbury's People's Theatre, Philadelphia.

Evans and Hoey have re-engaged the Merrillies Sisters for next season.

The following people have been engaged by Sidney R. Ellis for Darkest Russia: Ben Horning, Margaret Owen, W. H. Turner, George T. Lynch, Selma Hermann, and Eva Byron.

Mrs. Leslie Carter is in Chicago.

Moreton Baker and his wife, Helen Baker, who had arranged to go with a prominent organization have decided not to accept the offer and are once more at liberty.

Dorothy Kent, late of the 1492 company and who is now traveling in Europe, has been engaged for The Kid.

Mrs. W. T. Francis (Emily Seymour), presented her husband with a son at Brooklyn last Friday.

Rival Candidates is to be sent out next season by Taylor and Miner, who are not deterred by the pecuniary failure of the piece at the Madison Square recently.

W. S. Hart's personation of Napoleon will next season give way to the character of Shakespeare, which Mr. Hart will assume in Rhéa's new play dealing with the poet. Rhéa's love for historical plays, in conjunction with her standard repertoire, makes the position of her leading man a difficult one.

Frederick G. Nixon, son of Manager Samuel F. Nixon, of Chester, Pa., is acting as business manager of the Chestnut Street Theatre, Philadelphia. The position was recently vacated by J. F. Zimmerman, Jr., who is enjoying a European tour.

George T. Meech has accepted for the Summer a position with the Inlet Amusement Park of Atlantic City. Mr. Meech has made arrangements to open a pavillion at Atlantic City next Summer, with a Mexican orchestra and a vaudeville entertainment. He will next season go with Lincoln J. Carter's Southern Tornado company, to play the leading heavy part.

Augustus Piton will begin rehearsals of Across the Potomac about Aug. 20. F. J. Beckhurst has been engaged for the part of Jack Hanford and as stage manager. Others engaged for the company are A. E. Sprague, Edgar Foreman, T. C. Medinger, J. C. Cooper, G. F. Devere, J. H. Lewis, Kate Medinger, and Julia West. The season will open at New Haven, Conn.

The souvenir of the fiftieth performance of The Passing Show was a unique miniature photographic camera, capable of making small pictures on the snap-shot principle. The souvenir was the most attractive that has been given at a New York theatre in some time.

The Chicago *Herald* says that a press notice used by the Griffith Faust company, under E. A. Church's management, ostensibly taken from that newspaper, is a garbled and eliminated extract which the *Herald* pronounces to be "in the nature of a fraud and a swindle."

The Sweeney and Coombs Opera House of Houston, Tex., is to undergo various architectural improvements this Summer.

Newt Hilliard has purchased the exclusive control of the Baker Opera company.

A benefit to Thomas Maguire, at the Fourteenth Street Theatre, on Friday evening, was well attended.

It is now announced that Henry E. Dixey has signed with Augustin Daly.

The Alliance Mortgage and Investment Company, of Manchester, England, has secured a half interest in Lloyd's Opera House, of Jamestown, N. D., for $22,500. The half interest was secured under the auctioneer's hammer to satisfy a mortgaged indebtedness aggregating over $38,000.

James Mansfield, manager of a company which appeared at the Palace Theatre of Pittsburg, Pa., is said to have disappeared last week with the box-office receipts of the engagement and leaving the salaries of the company unpaid.

The Theatrical Protective Union last week elected the following officers: Philip Kelly, president; Daniel Purnell, vice-president; J. McGowan, recording secretary; O. F. Higgins, financial secretary; and T. Donaldson, sergeant-at-arms.

The projectors of the Casino Club say that lodge now numbers nearly 700 members. The Messrs. Aronson, who will manage the club, will try to make it thoroughly bohemian. The membership now includes authors, composers, painters, sculptors, musicians, doctors, lawyers, journalists, and merchants. The restaurant is to be Moorish in architecture, in symmetry with the Casino, and the grill room will be old English in design. About $20,000, it is said, will be expended in the fittings of the club rooms.

Evelyn Evans is to play Dunstan in Hazel Kirke with Effie Ellsler next season.

The Mason-Mandia company will produce a two-act operetta called The Ottoman, by Messrs. Paine and Collins, of Lawrence, Mass., during their present season at the Boston Park Theatre.

George W. Allen has been engaged for the Edwin Sharpies' Erling the Bold company.

Juliette Downs, who played successfully with the Gloriana company last season, has signed for next season with T. W. Keene. Although it will be Miss Downs' second season on the stage, she gives unusual promise.

Belle Barron, who last season opened with the Alabama company, in which she played Mrs. Page, has been engaged to originate the leading female role in the coming production of The Great Brooklyn Handicap.

Lillian Stillman has been engaged by W. C. Anderson, manager of Jolly Old Chums, to originate the eccentric character part in his production the coming season. Miss Stillman will spend her Summer at the Waukesha, Chicago. Rehearsals will begin in August in New York.

It is rumored that Bessie Sanson (Mrs. Frank Daniels) will not travel next season.

The license committee of the Paterson, N. J., Board of Aldermen having refused to grant a license to the Opera House until more exits are made, that house has closed.

The tour of Helen Dauvray, for whom William Gill is writing a play, will begin early in September, probably at one of the New York theatres. Edwin Knowles, under whose management she will be, is busy engaging the supporting company and arranging other details of the venture.

J. P. Clark and Mrs. Clark have left town to spend the Summer in the Catskills.

J. K. Murray, of the Murray-Lane Opera company, contradicts the statement that Annie Meyers is resting at home, and that the company was not paying salaries. Miss Meyers is playing with the company in Cleveland, and has received her salary. Business was bad previous to the Cleveland engagement, and salaries were in arrears, but the business is now good and salaries are being paid in full.

H. A. Kennedy has been engaged for the New York production of Rosedale.

J. P. Campbell, who has been dramatic critic on the Philadelphia *Item*, has been engaged by O. W. Heywood to represent Alba Heywood in Edgewood Folks next season. Melvin Hye, stage manager of Princess Bonnie, has also signed with Manager Heywood.

Gustave Frohman has engaged for The Girl I Left Behind Me William Stuart, Hart Heisey, E. E. McFadden, Duncan Preston, Frederick Hood, W. B. Mason, Julia Barton, William Lee, Manuel Coyne, Albert Beaumont, Caroline Cooke, Miss Ogden, Alberta Lee, Earl Lee, George K. Smith, and James Adams; and for Men and Women, Edwin Stordaunt, Emile LaCroix, William Prescott, Edgar C. Mackaye, Harry Dana, Duncan B. Harris, Charles Drake, George B. Guthem, Charles Marriott, John Lull, John Heffel, Clara Louise Thompson, Carolyn Kenyon, Nina Johnson, and Carmen Lange.

Evelyn Greenleaf Sutherland (Dorothy Lundt) is ill at her home in Boston.

Thomas H. Pratt, business manager for Herbert Mathews, of Atlanta, Ga., is in town in the interest of the Edgewood Theatre.

The Star Theatre stock company, of Buffalo, organized a Summer opera plan recently, and after losing about $3,000 decided last Thursday to close the season. The principals of the company were two weeks behind in salaries. After the determination of the management, the members of the company met and decided to continue the season on the commonwealth basis.

The irrepressible press agent tells a story about William F. Hoey worth repeating. On his return to this country Hoey became acquainted on the steamship with a typical Englishman, whom he entertained at breakfast on their arrival in New York and invited to dinner. The Englishman accepted the invitation, but said he had two brothers over here that he wanted to see, and thought that he would call on them before the dinner hour. One of them lived in Chicago and the other in San Francisco. Hoey did not discourage his acquaintance. On the contrary, he told him that the best way to get to see the brothers was via the Grand Central Station, whither he accompanied him. The Englishman called for an excursion ticket to San Francisco, with stop-over privilege for Chicago. The ticket seller stamped a long strip of pasteboard and handed it out, saying, in answer to a query, that the train would go in about ten minutes. "How much is it?" asked the Englishman, indicating the ticket. "One hundred and thirty-eight dollars and fifty cents," was the reply. "What?" gasped the Englishman. "And how far is it?" "Three thousand miles," was the answer. The Englishman fainted. But he regained consciousness, and with it a new idea of the country.

Clement Marshall, who has frequently played the part of the Sheriff in Robin Hood with the Bostonians in place of Mr. Barnabee, has been engaged by that organization for the part next season.

A CLERGYMAN'S PLAY AND SPEECH

An unusual event in Buffalo last week was the production by the Lyceum Stock company of that city of a play written by the Rev. Oliver J. Booth, who occupies a local pulpit. The play is called The Dagger and the Rose, and the Buffalo papers say that with certain eliminations of language and other changes it may become a valuable theatrical property.

The Dagger and the Rose is in a prologue and four acts. It is a romantic drama of the Directoire period in France. It tells of the love of Romane de Camours, a noble, and Louise Demarville. They fall in love at sight. A villainous cousin of Romane, named Bertrand, has an ignoble passion for Louise, and covets Romane's dukedom. In the prologue he is chastised by Romane for an attempted insult. This intensifies Bertrand's hatred. Romane and Louise are wedded with pomp before the cardinal, and Romane swears on "the dagger and the white rose," symbolical in his family, the virtues of love, honor and loyalty. Immediately thereafter Bertrand appeals to Romane's jealousy with a story of Louise's unfaithfulness. Romane, whose nature is jealous, resolves to kill her, but through a remarkable happening, his own mother is placed in his wife's bed, and her he stabs instead. The discovery of the matricide is said to be very dramatic. Now Bertrand triumphs. In the last act Romane, who is an artist, is discovered in his studio, praying to a marble bust of his mother. Bertrand enters, boasts of his duplicity, and they fight a duel. An accomplice of Bertrand stabs Romane in the back and he is left for dead. Louise is crazed by her grief, and is aroused from her mania by the appearance of her recovered husband. But her joy is brief, for Romane is taken to guillotine for the killing of his mother. The mother, however, who had been thrown into the river after the supposed assassination of her son, was not fatally hurt by him, and appears in time to save him from the knife. The play ends happily.

Not more unusual than the writing of a play by a clergyman and its representation by professional actors was the speech made by the Rev. Mr. Booth to the audience when called before the curtain. He said:

"I am one of those who believe that the theatre is a permanent institution, but that it has a serious function in human life. I believe it fulfills its function when, in its portrayal of human character, it brings laughter to the tired hearts of men—when, for a brief hour, it causes the man of business to forget his cares—when, in its scenes of love, it carries back the thoughts of old men and women to the golden days when life was young, when the lassies and lads were queens and kings, when every flower was a rose, and every goose a swan. I believe it fulfills its mission when it pictures to us the triumph of honor, virtue, and love. And this I will say, no play that ever lived and moved men's hearts and stirred their blood has been one in which evil triumphed over good—the dramatic successes the world over are plays in which the grand lessons, the eternal truths of religion, are set forth and emphasized—in which Love shows itself more powerful than Hate, as light is more powerful than darkness; as high heaven is more powerful than hell.

"I know the stage has its dark and seamy side. I know there are performances which bring the red rose of shame to the cheeks of innocence; I know that oftentimes our higher instincts are hurt, the laws of the land ignored, the conscience blunted, the mind debased, the aspirations of our hearts outraged, and the decencies of life blasphemed—yes, I know all this—as I know that there are spots on the sun, and I will tell you the remedy.

"The theatre does not make men impure—it finds them so. It caters to those who are impure already. You create the demand, and the theatre supplies it. Don't blame the theatre—look deeper and blame yourselves, for the actors are but the 'abstract and brief chronicle of the times.'

"What is the remedy?"

"I believe I am stating a truth of the most vital importance when I say it lies with the churches and churchgoers, the men and women of serious life. Remember, what you ask for, the theatres will give. Shut yourselves within your houses, refuse to encourage good plays, to hold up the hands of honest managers—refuse to do this and you, by your own act, relegate theatricals to the sway and power of the Prince of Darkness.

"I am told we may read Shakespeare at home—but I tell you in return, that the Shakespeare of the stage is better than the book, for in all dramatic performances the offending passages are cut out. I am also told by this one and by that, that it is against their consciences to go to the theatre. Well, 'there's nothing good or bad but thinking makes it so.' It depends on one's point of view.

"I am here to-night without violation to my conscience—nay, with its approval, for I believe the drama to be one of the moral engines for the uplifting of our hearts; it is a school of deportment, of art, of learning. But it goes higher still into the domain of morals and there, I care not who says the contrary, there its voice becomes a clarion in the cause of liberty and truth and justice and love.

"Encourage good plays and the managers will give you more of them, for this is a matter that rests not with managers, but with yourselves. Let the good citizen, the moral backbone of the community, the church-goers, the serious-minded men and women—let them encourage the higher drama, and believe me, they will be doing something to regenerate society at large, and to hasten on the golden age of which every heart dreams and to which, with slow steps but sure, humanity is tending."

LALLA ROOKH.

Tom Moore's Lalla Rookh is the theme of the Summer spectacle at Manhattan Beach. It has been arranged for the occasion by Richard Neville and it affords Pain excellent opportunities for an elaborate scenic display and the introduction of picturesque and enchanting ballets.

The spectacle in conjunction with the fireworks will prove undoubtedly one of the most successful produced by Pain at this popular seaside resort.

The figures are all prettily executed and the dancers are gayly costumed. The Glensinetti troupe of acrobats do some clever tumbling, while a party of contortionists are exceptionally clever.

The fireworks, which bring the spectacle to a close, are more gorgeous than ever and are alone worth a trip to Manhattan Beach.

LIVING PICTURES ON THE ROAD.

C. B. Jefferson, Klaw and Erlanger have secured from A. M. Palmer and Edward E. Rice the original Kilanyi pictures to be taken over the circuit of theatres booked and controlled by them. Mr. Kilanyi will go to those cities with the pictures and personally superintend their production. The entire paraphernalia now in use at the Garden Theatre will be carried.

ELOCUTIONISTS IN CONVENTION.

The National Elocutionists met in convention last week at the Drexel Institute in Philadelphia. William B. Chamberlain, of Oberlin, O., chairman of the committee on elocution in colleges, said that letters had been sent to more than 400 colleges and universities during the year, asking for knowledge of the condition of elocution and oratory in those institutions. Meagre but significant returns had been received. Several institutions stated essentially that they have no work in this department, but the figures show that during the past ten years more work of this kind has been established than ever before. More interest is shown in elocution in the West than in the East.

Edward H. Perry, of St. Louis, read a paper on "Prescribed Instruction in Elocution in Colleges." He said this branch of instruction was comparatively new. As to what shall be the basis for examination for the entering classes in colleges, he spoke interestingly. He said it was better to cultivate imagination, and not imitation, in the student. Never be idealists and theorists alone. Students are trained to analyze botany, chemistry, etc., and they should be taught to analyze thought and feeling—to measure them and get their properties, proportions, and relations as found in the best literature. The fact should be impressed that public address is conversation magnified. Voice culture should have as much time devoted to practice as physical culture.

In the discussion which followed, F. Townsend Southwick expressed himself forcibly against "ranting."

Franklin H. Sargent, of the American Academy of Dramatic Arts, in New York, read a paper on "The Status of Elocution in the United States." Elocution, he said, was advancing, but it was still far behind what it should be. Boston is the great centre of the art. In the discussion that followed, it was said that elocution was gaining ground in this country, and that the first teachers copied largely after the stage. Their teaching was intensely realistic and dramatic. The technical period followed, and this is the age of Delsarte.

Mrs. S. S. Curry, of Boston, read a paper prepared by her husband, who is president of the School of Art Expression in that city, on "The Advance Needed in Elocution." On Thursday evening a session was held, at which various elocutionists gave readings, with music. Mrs. Georgen read "The Benediction;" Miss S. McG. Isom read "The Passions;" Mrs. Laura J. Tisdale recited from Macbeth; Minnie M. Jones read "The Rajput Nurse," and Henry Dickson read the Graveyard scene from Hamlet and "Herve Riel," by Browning.

The second day's session was opened with a paper on "Artistic Elocution," by Silas S. Neff. Mrs. E. J. E. Thorpe, of West Newton, Mass., read a paper on "Speech Defects." She said that children are carefully watched when they start to walk, to prevent bow-legs, but very little attention is paid to their speech. Other papers were read, and physicians present cited remarkable cases of operations that tended to affect the vocal organs. At a session held on Friday evening, Horace Howard Furness read A Midsummer Night's Dream.

F. F. Mackay, the president of the association, was re-elected over William B. Chamberlain, of Oberlin. The other officers elected were: First Vice-President, George R. Phillips, of New York; Second Vice-President, F. Townsend Southwick, of New York; Secretary, T. C. Trueblood, of Ann Arbor, Mich.; Treasurer, S. L. Barbour, of New Brunswick, N. J.

THE PASSION FOR LIVING PICTURES.

The "living picture" craze is spreading rapidly, and the "sweet girl graduate" has proved herself quite up to date in introducing the exhibition of her shapeliness in the course of various commencement exercises this year.

At Paterson last week the young ladies of the high school posed as living pictures at the local Opera House. Their friends thought they were "perfectly lovely," and the commencement exercises became the talk of the town. Among the animated portrayals of real life were "Courtship," "Marriage," and "The Sailor's Return to His Sweetheart." It is said that even the clergymen applauded.

The young women belonging to the Xonpareil Club at Fordham have also caught the "living picture" fever. They appeared in this novel form of entertainment last week ostensibly to benefit the needy people of the neighborhood. One young woman, Violet Bracher, created quite a sensation by appearing as "Sapho," a reproduction of the French painting included in the Kilanyi pictures. Carrie Krabustover posed as "Cleopatra," and Mai Canover appeared as "The Snow Fairy." Etta Bracher tried to look like "The Advent Angel" in a flowing robe of pure white, and subsequently donned another flowing robe in "The Sacrifice of the Nile." All the young women of the club posed their prettiest in the final picture called "The Dream of the Ideal."

Charles Trier and W. G. Eckstein directed the performance.

THE COLONEL.

Oscar P. Sisson, supported by Josephine Florence Shepherd, daughter of Mrs. and the late W. J. Florence, will open the third annual tour of The Colonel on or about Aug. 27. C. Clint Post has rewritten this piece and so arranged it that a number of musical specialties can be introduced. Manager S. W. Combs says that nothing will be left undone to make it one of the cleverest comedies on the road next season. The cast will include clever persons, all the properties of the play will be carried, and the best of printing has been ordered.

SUMMER SALAD.

The Wild West, in its administrative departments, has several formerly well known to the regular stage. Buffalo Bill, its chief feature, acted for seasons in a theatre version of his show. Manager Salsbury is well remembered for his Troubadours. Jule Keen, treasurer of the Wild West, was a German comedian years ago with Baker and Farren in Chris and Lena. Frank Small, advance agent, is now press agent for Buffalo Bill, and Edward Q. Cordner, assistant to Major Burke, was with Henry Mapleson and other attractions. Albert Sheible, business manager, is a graduate of the Arch Street Theatre, Philadelphia, and was manager of Salsbury's Troubadours. Fred. Bryton, who has appeared in many companies as well as a star, has the restaurant and refreshment privilege, and Fred. Bowman, Lew Parker, Fred. Ames, Matt Snyder and others of the Wild West were formerly known in theatrical fields.

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An Englishman was discussing American theatre managers at a Fifth Avenue Club the other night.

"I suppose you would call your Mr. Abbey the foremost impresario or manager," he observed. "His name is usually identified with the most celebrated stars and companies of foreign origin.

"I met Mr. Abbey once, at a big dinner in London. He sat next me. I was struck by his taciturnity. At first I thought his silence concealed a remarkable intelligence. I was soon undeceived.

"Thinking to draw him out, I asked if he had seen a certain play that was just then causing great discussion in Paris. He said that he had seen it. I spoke of the criticisms pro and con that were filling the papers, and asked his personal opinion of the piece. Then I waited eagerly to hear the oracle deliver himself.

"'I wouldn't draw a dollar in New York,' he said, after a suitably impressive silence. I came to the conclusion then that Mr. Abbey's mind belonged to the order called commonplace.

"Since then, in a cursory way, I have watched him. I have reached the conclusion that he is not a manager but simply a speculator. He is not an originator, a creator. He simply gets ready-made successes, outbids other hucksters, and tours them around the American cities, often getting advances from the local managers on the route in order to raise the guarantees required to be deposit on the other side.

"That business is all right in its way, but it isn't management, in the artistic sense of the term. A man makes the remarkable discovery that bread is eaten in Harlem. Thereupon he buys bread downtown and carts it uptown and sells it. Mr. Abbey's managerial grandeur reposes upon a foundation of similar astuteness."

⁂

The case of Sanger versus French, growing out of the Fauntleroy case and decided recently in favor of the plaintiff, was not only the most prolonged but also the most expensive theatrical litigation on record.

The charges of Referee Rollins for hearing the testimony foot up $8,000. The stenographer's bill is $2,300. The lawyers' charges will be enormous.

If Mr. French pays the judgment and all the costs he will be out of pocket about $100,000. If he appeals the case he will have to file a bond of $140,000 and get 2,800 pages of testimony printed. He says that he will appeal. His present bondsmen are A. M. Palmer and Henry C. Miner, each of whom is surety to the amount of $50,000.

A mutual friend of the parties to the suit said the other day: "I believe that Mr. French conscientiously believes that Mr. Sanger had no partnership interest in the road profits of Fauntleroy, and I believe that Mr. Sanger conscientiously believes that he was entitled to a full half interest. It was a peculiar case, and one whose conclusion it would have been difficult to foretell in advance."

⁂

The Casino's suburban press agent has a vocabulary that is a wonder. In a Yonkers' contemporary he eloquently describes The Passing Show as "a work of kaleidoscopic elasticity."

⁂

Dove has left such an artistic record in London that Bernhardt is having a fight to retain her laurels.

⁂

In Cynthia, Ky., is a building that from a distance appears to be a second-rate barn. At close inspection it is but a little more prepossessing. It is the local theatre.

A manager who had been in much better theatres had the ill-fortune, recently, to play Cynthia. On the night of his performance, after a supper typical of such towns and with apprehension, he went to the theatre to see how things were coming out. Half a dozen auditors were waiting for the curtain to go up. The audience spelt hard luck. He hunted up the local manager, who was nailing a loose board on the rear of the structure, and asked:

"I say. Did you ever have a good house in this place?"

"Oh, yes!" was the reply. "A very good house. But it was torn down two years ago!"

⁂

The Philadelphia *Call* tells a good story on Manager George Holland, of the Girard Avenue Theatre, in that city. Mr. Holland, although hard of hearing, is so alert of eye that he can by watching the mouths of those with whom he is talking generally catch the drift of what they are saying and govern himself accordingly. The other day, at the railroad station, he met a young woman acquaintance and chatted with her.

"Well, how have you been?" he asked.

The young woman said she had been enjoying good health. Mr. Holland was glad to hear it.

"And your husband," he added, "how is he?"

She replied that unfortunately her husband was in poor health.

"Good!" responded Mr. Holland, who had thought she said her husband, too, was well. "I'm glad to hear it!" And Mr. Holland took his train hurriedly, leaving the young woman in a state of astonishment.

⁂

Tales containing no trace of salt float up and down the Rialto these days in the wakes of men who have had experience and who possess imagination. One of these tells of his enterprise, some years ago when he first embarked as an actor-manager. He had a new play and some money. He wanted to start the play in a place remote from knowledge of him and gradually work homeward with it, gathering weight like a snowball on the way, until he should burst upon his acquaintances in the best of shape. So he selected a town away down in Texas for his first night, and at some pains booked a route backward therefrom.

He engaged a company, had scenery painted, and did everything that he could for success. He found that it would take his last penny to set his company down in the Texas town, but he had hopes of the town itself, and ventured pluckily.

They arrived in the Texas town quite early in the morning—about four o'clock. The railroad station was about two miles from the town, but so careful had been the arrangements that a teamster was waiting at the train to take the company and baggage into the town. The actor-manager was encouraged by the outlook, and mounted the high seat with the teamster, while the company, still sleepy, bestowed themselves in the wagon for short naps. As the wagon swept out upon the highway leading to town the actor-manager gazed eastward the direction of their Mecca. The Eastern sky was lighted with the golden blush of what was apparently the dawn.

"What a beautiful sunrise!" remarked the actor-manager with enthusiasm, turning to the teamster.

"Where?" was the teamster's laconic response.

"Why, yonder," replied the actor-manager, describing the East with a graceful sweep of his arm.

"That ain't no sunrise," said the driver, dogmatically.

"No sunrise'—then what is it?" asked his companion.

"That's the opery-house a-burnin' up," was the reply.

⁂

Edward E. Bloom tells an amusing story of his experience as manager of Herrmann the Great in Havana. When the magician and his company arrived in that city, one of the first letters that came to Mr. Bloom was from the editor of *La Republica*, who demanded four boxes and forty seats for each performance—an allowance that would have staggered the most accommodating business manager of a mammoth circus.

Mr. Bloom politely replied—in faultless Spanish—that the rule of Herrmann to suspend the free list was irrevocable, but that he would be pleased to give to the critic of *La Republica* two seats for the opening performance.

Before the time for the arrival of the next local mail Mr. Bloom was waited upon by a sallow gentleman presumably of Castilian descent, who said that he had been deputed as the second of the editor to negotiate with any person Mr. Bloom might name in a like capacity, and that a duel was inevitable.

Mr. Bloom named his programmer as his second. Matters developed to the point of the choice of weapons, whereupon, as the challenged party, Mr. Bloom said that he preferred four-ounce gloves and a fight to a finish. The second of the editor stood aghast at this, and insisted that it was not according to the code duello of Cuba, but Mr. Bloom was firm in his insistence that it was according to such affairs in the United States, and, of course, there was no fight. But in its daily and extended mails of the show thereafter, *La Republica* was particular always in referring to Herrmann's manager as Corbett Bloom, and the audience grew steadily, evidently with the local understanding that the fine black art of Herrmann was to be varied at some time during the engagement with an exposition of the art pugilistic.

⁂

Max Kramer has been but six months in this country, all of which time has been spent en route with the Dewey Haywood Concert company, and of course his ideas of matters American are all on a theatrical or professional basis. The other day, being tired of a heated political discussion in a hotel office, during which Grover Cleveland came in for censure, Herr Kramer asked:

"Vell, ven does his season close, anyvay?"

He was told that Grover had about three years more, when he remarked:

"Vell, vy don't dey git him two weeks notice, mebbe, anyvay, and stop dis monkey pizness?"

⁂

Ollie Teall has made a sensation with his "campfire teas" at his Summer place in Yonkers. These "teas" have been unique affairs. Mr. Teall's friends and acquaintances are invited to eat frankfurters, smoke corncob pipes and swill lager in the open air while witnessing a queer variety performance. The desperate straits to which Mr. Teall and his ilk are reduced in the search for diversion is characteristically illustrated by these *al fresco* gatherings.

☞ Date books containing percentage, ticket tables, etc., covering '93-4-5. Twenty-five cents each. Supply Department, DRAMATIC MIRROR.

THE USHER

I hear that Mr. Irving will make his next American tour under his own management, and that his representative, Bram Stoker, is now engaged in booking the route.

There is no earthly reason why Mr. Irving should give a large share of his profits in this country to Abbey, Schoeffel and Grau. There is never any uncertainty as to the pecuniary results of these visits, and the best part of Mr. Irving's management emanates from Mr. Irving himself, who is a great general, requiring only subordinates to carry out his own well-laid plans.

Mr. Irving no doubt has suffered annoyance from the parsimony and the tactlessness of his late American managers, and it is doubtless this reason—as well as consideration of money—that convinces him it will be better to return under different auspices.

I referred last week to the San Francisco *Examiner's* fruitless efforts to prejudice the public against the Harrigan company.

Since then word has come to New York regarding the pecuniary results of the opening week of the engagement. I am glad to know that the California Theatre was packed to the doors at every performance, and that Reilly and the 400 and the organization interpreting it made a pronounced success.

Experiences like these will do much to help San Francisco out of the disrepute into which it has fallen among managers and actors.

The press of Frisco, and through it the public, are beginning to learn the extent of the mischief that neglect or the ill-treatment of reputable stars and combinations has done out there.

Speaking of Manager Howe's recent trip to New York in the interest of the Stockwell Theatre one of the San Francisco newspapers says: "He went East to get attractions for his theatre, but he found that managers on the other side of the Rockies were no longer eager to cross the continent in search of California gold."

San Francisco is as dead as the proverbial door-nail. The time seems to be remote when it will be quickened into life again.

A popular actor says that it would be a godsend for many of the minor stars who have plays and printing if they could obtain a complete list of the cheap-price stock companies that will be run next season in large cities.

The actor in question, finding that it does not pay to take out a company of his own under the existing conditions, has made up his mind to play his pieces in the theatres of the class described, supported by the local companies *à la* "palmy days."

"I have several weeks booked already as a stock star, and if I could reach all those towns I don't doubt I could fill thirty weeks easily," he says.

It might be a good plan for managers of houses of this kind to book stars co-operatively, or at least to put themselves in evidence. There are two in San Francisco, one in Los Angeles, one in Oakland, and there are many others scattered through the West and East.

Weep, ye American dramatists, proud of your name and of your fame! The Birmingham, England, *Daily Gazette*, speaking of a melodrama from this side recently presented there, says: "Of course, no American drama could end happily without a nigger scene, and no nigger scene could be complete without a breakdown and a banjo solo."

Messrs. Clark and Delavan, managers of the State Opera House, at Binghamton, do not intend to follow the piratical example of the Bijou in that city. They intend to pay royalties on all plays presented by their stock company.

These managers are practical enemies of the people that navigate under the black flag. They have inserted a clause in all contracts for next season prohibiting piracy in any form. They will extend this provision to the letter.

If theatre managers generally were as honest as Messrs. Clark and Delavan there would be no necessity to make a law to imprison play thieves.

It speaks ill for the integrity of managers as a class throughout the country that their indifference to playowners' rights makes the United States the only nation on the face of the earth where play pirates exist.

The Chicago *Herald* justly protests against the practice, followed by many managers, of taking a sentence from its context in a newspaper criticism and quoting it in order to give an impression entirely different from that intended by the writer.

"No word of the text may be changed, and there can be no accusation of forged opinions, but a distinct injustice is perpetrated by publishing statements divorced from their explanatory clauses," says the *Herald*, and its characterization is accurate.

The practice is not confined to minor managers in remote places. In large cities the thing is done constantly with a boldness that challenges wonder.

Recently the New York correspondent of a New Hampshire paper gave a rather gloomy description of the depression existing in theatrical circles. In certain respects the picture was not exaggerated, but the inevitable Mr. Hoyt, whose eagle eye jealously scans every development in the granite State, could not permit such an opportunity to pass without writing a letter for print.

Mr. Hoyt writes, as he talks, with a pronounced New England accent, wherefore it was not surprising to read under his signature that the correspondent's statement was unfounded, and that he—Mr. Hoyt—*has cleared over $116,000 the past season!*

Truth is mighty and will prevail. It may also be remarked, in passing, that Mr. Hoyt might have treated his New Hampshire readers to the odd dollars.

Elbridge T. Gerry was severely arraigned by the speakers at a mass meeting of workmen in Cooper Union the other night. Mr. Gerry is building a veritable palace on Fifth Avenue, opposite the Park—a region that has been called very appropriately the American Champs Elysée—and because he is employing foreign artisans on certain portions of the work the native laborers have gone on strike.

One of the orators at the meeting in question characterized Mr. Gerry's theoretical philanthropy in good, round terms, contrasting it with his practical injury to American laborers.

"Mr. Gerry would drive us," he said, "from the paths in which we earn our bread. Then he tells our wives that we are incapable of earning a living for them. He insists upon sending us away from society's view and then slips in and offers to take care of our children. If this condition continues we will yet have to go to the State prisons to learn our arts."

Mr. Gerry's individual power to take the bread out of the mouths of these workmen is restricted to the comparatively small number engaged upon his building. How much worse is the infamous power that he wields over the children of the stage! In their case he deprives hundreds year after year from winning an honest and respectable livelihood.

"The Non-Protected Actor" is the title of an article that appears in the last issue of the *American Economist*, the organ of the American Protective Tariff League. In it the losses of many managers and the hardships endured by many actors during the past season are pointed out. The report of the President of the Actors' Fund, read at the annual meeting a few weeks ago, is quoted from to show how great an increase there was of distress to be relieved.

The writer then goes on to show that all this dire disaster sprang from what the *Economist* believes to be the source of all evil—the fear of tariff reform.

"The American actor and the American actress are not protected by the tariff directly; therefore, according to the Free-Trade theory, their business should prosper without intermission and without regard to passing events around them," says our militant contemporary.

It usually happens that outsiders have a very meagre understanding of the conditions governing the state of theatrical business. That is the case with the *Economist*. Theatres have thrived or lost money at all times according to the abundance or the stringency of money among the people. The profession has had good times and hard times in the past under a protective tariff precisely as managers and actors in free-trade countries have fared well and ill varyingly.

THE MIRROR, thank Heaven! is not a journal devoted to politics, finance, or economics, or to the fiercely conflicting theories that inflame the supporters of this or that party at the present time; its interest is centred upon the needs of the stage and stage people. But it is ridiculous to say that because the Tariff does not directly protect actors and actresses—a class whose very existence depends upon the financial condition of the people at large—their disappointments and privations the past season are an illustration of the effects of Free-Trade.

In the same article the *Economist* revives the old subject of foreign actors and their injurious effect upon the members of our own profession.

We are told that "many foreign managers bring whole companies to this country to take the bread and butter out of the mouths of American actors, who can do equally as well, if not a good deal better."

I do not think that the coming of foreign actors materially affected the prosperity of the profession last season. Out of more than three hundred companies on the road there were but four organizations from abroad. These four companies made or lost money according to their merit and attractiveness, or their lack of it.

The foreign actor question was threshed out several years ago. It has ceased to be a factor in the calculations of our managers and players. It never was a factor in the calculations of our playgoers. So the *Economist* tackles a dead issue.

Madame Melba, Sibyl Sanderson, and Zelie de Lussan are to be the prime-donne of the Metropolitan opera season. Is this trio a match for Calvé, Eames, and Melba?

It may be that Abbey and Grau will carry out their promise to make the company evenly artistic instead of unevenly brilliant, as hitherto.

But in that case there would be room for doubt as to the outcome. The history of grand opera in this city reveals the fact that it is highly dangerous to conduct a season that is not marked by pyrotechnics.

The lovers of symmetric performances are not so numerous here as are the persons that crave sensation in the matter of stars of the first magnitude.

PROFESSIONAL DOINGS.

J. M. Robertson, manager of the Potter Opera House, Bowling Green, Ky., arrived in town last week to superintend his bookings personally.

Fred. Edwards has been engaged to stage A Midsummer Night's Dream, which will be given during the Summer at several of the watering places, opening at Long Branch on July 14.

Neil McNeill, manager of the Chestnut Street Opera House, Lancaster, O., arrived in town last Friday, and will stay for a few days.

The McCoy children, formerly of A Trip to Chinatown company, have been engaged to impersonate two up-to-date cash girls in A Wild Duck. The second act of this play will show the interior of one of New York's big dry-goods houses.

E. P. Simpson, who last season represented H. R. Jacobs' Academy at Chicago, will be in charge of Bradenbury's People's Theatre, Philadelphia.

Evans and Hoey have re-engaged the Merrillies Sisters for next season.

The following people have been engaged by Sidney R. Ellis for Darkest Russia: Ben Horning, Margaret Owen, W. H. Turner, George T. Lynch, Selma Hermann, and Eva Byron.

Mrs. Leslie Carter is in Chicago.

Moreton Baker and his wife, Helen Baker, who had arranged to go with a prominent organization have decided not to accept the offer and are once more at liberty.

Dorothy Kent, late of the 1492 company and who is now traveling in Europe, has been engaged for The Kid.

Mrs. W. T. Francis (Emily Seymour), presented her husband with a son at Brooklyn last Friday.

Rival Candidates is to be sent out next season by Taylor and Miner, who are not deterred by the pecuniary failure of the piece at the Madison Square recently.

W. S. Hart's personation of Napoleon will next season give way to the character of Shakespeare, which Mr. Hart will assume in Rhéa's new play dealing with the poet. Rhéa's love for historical plays, in conjunction with her standard repertoire, makes the position of her leading man a difficult one.

Frederick G. Nixon, son of Manager Samuel F. Nixon, of Chester, Pa., is acting as business manager of the Chestnut Street Theatre, Philadelphia. The position was recently vacated by J. F. Zimmerman, Jr., who is enjoying a European tour.

George T. Meech has accepted for the Summer a position with the Inlet Amusement Park of Atlantic City. Mr. Meech has made arrangements to open a pavillion at Atlantic City next Summer, with a Mexican orchestra and a vaudeville entertainment. He will next season go with Lincoln J. Carter's Southern Tornado company, to play the leading heavy part.

Augustus Pitou will begin rehearsals of Across the Potomac about Aug. 28. F. J. Burkhurst has been engaged for the part of Jack Hanford and as stage manager. Others engaged for the company are A. E. Sprague, Edgar Foreman, T. C. Medinger, J. C. Cooper, G. F. Devere, J. H. Lewis, Kate Medinger, and Julia West. The season will open at New Haven, Conn.

The souvenir of the fiftieth performance of The Passing Show was a unique miniature photographic camera, capable of making small pictures on the snap-shot principle. The souvenir was the most attractive that has been given at a New York theatre in some time.

The Chicago *Herald* says that a press notice used by the Griffith Faust company, under E. A. Church's management, ostensibly taken from that newspaper, is a garbled and eliminated extract which the *Herald* pronounces to be "in the nature of a fraud and a swindle."

The Sweeney and Coombs Opera House of Houston, Tex., is to undergo various architectural improvements this Summer.

Newt Hilliard has purchased the exclusive control of the Baker Opera company.

A benefit to Thomas Maguire, at the Fourteenth Street Theatre, on Friday evening, was well attended.

It is now announced that Henry E. Dixey has signed with Augustin Daly.

The Alliance Mortgage and Investment Company, of Manchester, England, has secured a half interest in Lloyd's Opera House, of Jamestown, N. D., for $22,500. The half interest was secured under the auctioneer's hammer to satisfy a mortgaged indebtedness aggregating over $38,000.

James Mansfield, manager of a company which appeared at the Palace Theatre of Pittsburg, Pa., is said to have disappeared last week with the box-office receipts of the engagement and leaving the salaries of the company unpaid.

The Theatrical Protective Union last week elected the following officers: Philip Kelly, president; Daniel Purnell, vice-president; J. McGowan, recording secretary; O. F. Biggins, financial secretary; and T. Donaldson, sergeant-at-arms.

The projectors of the Casino Club say that badly now numbers nearly 700 members. The Messrs. Aronson, who will manage the club, will try to make it thoroughly bohemian. The membership now includes authors, composers, painters, sculptors, musicians, doctors, lawyers, journalists, and merchants. The restaurant is to be Moorish in architecture, in symmetry with the Casino, and the grill room will be old English in design. About $20,000, it is said, will be expended in the fittings of the club rooms.

Evelyn Evans is to play Dunstan in Hazel Kirke with Effie Ellsler next season.

The Mason-Mazeda company will produce a two-act operetta called The Ottoman, by Messrs. Paine and Collins, of Lawrence, Mass., during their present season at the Easton Park Theatre.

George W. Allen has been engaged for the Edwin Sharpies' Erling the Bold company.

Juliette Downs, who played successfully with the Gloriana company last season, has signed for next season with T. W. Keene. Although it will be Miss Downs' second season on the stage, she gives unusual promise.

Belle Barron, who last season opened with the Alabama company, in which she played Mrs. Page, has been engaged to originate the leading female role in the coming production of The Great Brooklyn Handicap.

Lillian Stillman has been engaged by W. C. Anderson, manager of Jolly Old Chums, to originate the eccentric character part in his production the coming season. Miss Stillman will spend her Summer at the Wauketha, Chicago. Rehearsals will begin in August in New York.

It is rumored that Bessie Sawan (Mrs. Frank Daniels) will not travel next season.

The license committee of the Paterson, N. J., Board of Aldermen having refused to grant a license to the Opera House until more exits are made, that house has closed.

The tour of Helen Dauvray, for whom William Gill is writing a play, will begin early in September, probably at one of the New York theatres. Edwin Knowles, under whose management she will be, is busy engaging the supporting company and arranging other details of the venture.

J. P. Clark and Mrs. Clark have left town to spend the Summer in the Catskills.

J. K. Murray, of the Murray-Lane Opera company, contradicts the statement that Annie Meyers is resting at home, and that the company was not paying salaries. Miss Meyers is playing with the company in Cleveland, and has received her salary. Business was bad previous to the Cleveland engagement, and salaries were in arrears, but the business is now good and salaries are being paid in full.

M. A. Kennedy has been engaged for the New York production of Rosedale.

J. P. Campbell, who has been dramatic critic on the Philadelphia *Item*, has been engaged by O. W. Heywood to represent Alba Heywood in Edgewood Folks next season. Melvin Hye, stage manager of Princess Bonnie, has also signed with Manager Heywood.

Gustave Frohman has engaged for The Girl I Left Behind Me William Stuart, Hart Heisey, E. E. McFadden, Duncan Preston, Frederick Hood, W. B. Mason, Julia Barton, William Lee, Michael Coyne, Albert Beaumont, Caroline Cooke, Miss Ogden, Alberta Lee, Earl Lee, George K. Smith, and James Adams; and for Men and Women, Edwin Stoddard, Emile LaCroix, William Prescott, Edgar C. Mackaye, Harry Dana, Duncan B. Harris, Charles Drake, George B. Guthern, Charles Harriott, John Lull, John Heffel, Clara Louise Thompson, Carolyn Kenyon, Nina Johnson, and Carmen Lange.

Evelyn Greenleaf Sutherland (Dorothy Lundt) is ill at her home in Boston.

Thomas H. Pratt, business manager for Herbert Mathews, of Atlanta, Ga., is in town in the interest of the Edgewood Theatre.

The Star Theatre stock company, of Buffalo, organized a Summer opera plan recently, and after losing about $3,000 decided last Thursday to close the season. The principals of the company were two weeks behind in salaries. After the determination of the management, the members of the company met and decided to continue the season on the commonwealth basis.

The irrepressible press agent tells a story about William F. Hoey worth repeating. On his return to this country Hoey became acquainted on the steamship with a typical Englishman, whom he entertained at breakfast on their arrival in New York and invited to dinner. The Englishman accepted the invitation, but said he had two brothers over here that he wanted to see, and thought that he would call on them before the dinner hour. One of them lived in Chicago and the other in San Francisco. Hoey did not discourage his acquaintance. On the contrary, he told him that the best way to get to see the brothers was via the Grand Central Station, whither he accompanied him. The Englishman called for an excursion ticket to San Francisco, with stop-over privilege for Chicago. The ticket seller stamped a long strip of pasteboard and handed it out, saying, in answer to a query, that the train would go in about ten minutes. "How much is it?" asked the Englishman, indicating the ticket. "One hundred and thirty-eight dollars and fifty cents," was the reply. "What?" gasped the Englishman. "And how far is it?" "Three thousand miles," was the answer. The Englishman fainted. But he regained consciousness, and with it a new idea of the country.

Clement Marshall, who has frequently played the part of the Sheriff in Robin Hood with the Rentzians in place of Mr. Barnabee, has been engaged by that organization for the part next season.

A CLERGYMAN'S PLAY AND SPEECH

An unusual event in Buffalo last week was the production by the Lyceum Stock company of that city of a play written by the Rev. Oliver J. Booth, who occupies a local pulpit. The play is called The Dagger and the Rose, and the Buffalo papers say that with certain eliminations of language and other changes it may become a valuable theatrical property.

The Dagger and the Rose is in a prologue and four acts. It is a romantic drama of the Directoire period in France. It tells of the love of Romane de Camours, a noble, and Louise Demarville. They fall in love at sight. A villainous cousin of Romane, named Bertrand, has an ignoble passion for Louise, and covets Romane's dukedom. In the prologue he is chastised by Romane for an attempted insult. This intensifies Bertrand's hatred. Romane and Louise are wedded with pomp before the cardinal, and Romane swears on "the dagger and the white rose," symbolical in his family, the virtues of love, honor and loyalty. Immediately thereafter Bertrand appeals to Romane's jealousy with a story of Louise's unfaithfulness. Romane, whose nature is jealous, resolves to kill her, but through a remarkable happening, his own mother is placed in his wife's bed, and her he stabs instead. The discovery of the matricide is said to be very dramatic. Now Bertrand triumphs. In the next act Romane, who is an artist, is discovered in his studio, praying to a marble bust of his mother. Bertrand enters, boasts of his duplicity, and they fight a duel. An accomplice of Bertrand stabs Romane in the back and he is left for dead. Louise is crazed by her grief, and is aroused from her mania by the appearance of her recovered husband. But her joy is brief, for Romane is taken to guillotine for the killing of his mother. The mother, however, who had been thrown into the river after the supposed assassination of her son, was not fatally hurt by him, and appears in time to save him from the knife. The play ends happily.

Not more unusual than the writing of a play by a clergyman and its representation by professional actors was the speech made by the Rev. Mr. Booth to the audience when called before the curtain. He said:

"I am one of those who believe that the theatre is a permanent institution, but that it has a serious function in human life. I believe it fulfills its function when, in its portrayal of human character, it brings laughter to the tired hearts of men—when, for a brief hour, it causes the man of business to forget his cares—when, in its scenes of love, it carries back the thoughts of old men and women to the golden days when life was young, when the lassies and lads were queens and kings, when every flower was a rose, and every goose a swan. I believe it fulfills its mission when it pictures to us the triumph of honor, virtue, and love. And this I will say, no play that ever lived and moved men's hearts and stirred their blood has been one in which evil triumphed over good—the dramatic successes the world over are plays in which the grand lessons, the eternal truths of religion, are set forth and emphasized—in which Love shows itself more powerful than Hate, as light is more powerful than darkness, as high heaven is more powerful than hell.

"I know the stage has its dark and seamy side. I know there are performances which bring the red rose of shame to the cheeks of innocence; I know that oftentimes our higher instincts are hurt, the laws of the land ignored, the conscience blunted, the mind debased, the aspirations of our hearts outraged, and the decencies of life blasphemed—yes, I know all this—as I know that there are spots on the sun, and I will tell you the remedy.

"The theatre does not make men impure—it finds them so. It caters to those who are impure already. You create the demand, and the theatre supplies it. Don't blame the theatre—look deeper and blame yourselves, for the actors are but the 'abstract and brief chronicle of the times.'

"What is the remedy?"

"I believe I am stating a truth of the most vital importance when I say it lies with the churches and churchgoers, the men and women of serious life. Remember, what you ask for, the theatres will give. Shut yourselves within your houses, refuse to encourage good plays, to hold up the hands of honest managers—refuse to do this, and you, by your own act, relegate theatricals to the sway and power of the Prince of Darkness.

"I am told we may read Shakespeare at home—but I tell you in return, that the Shakespeare of the stage is purer than the book, for in all dramatic performances the offending passages are cut out. I am also told by this one and by that, that it is against their consciences to go to the theatre. Well, 'there's nothing good or bad but thinking makes it so.' It depends on one's point of view.

"I am here to-night without violation to my conscience—nay, with its approval, for I believe the drama to be one of the moral engines for the uplifting of our hearts; it is a school of deportment, of art, of learning. But it goes higher still into the domain of morals and there, I care not who says the contrary, there its voice becomes a clarion in the cause of liberty and truth and justice and love.

"Encourage good plays and the managers will give you more of them, for this is a matter that rests not with managers, but with yourselves. Let the good citizen, the moral backbone of the community, the church-goers, the serious-minded men and women—let them encourage the higher drama, and believe me, they will be doing something to regenerate society at large, and to hasten on the golden age of which every heart dreams and to which, with slow steps but sure, humanity is tending."

LALLA ROOKH.

Tom Moore's Lalla Rookh is the theme of the Summer spectacle at Manhattan Beach. It has been arranged for the occasion by Richard Neville and it affords Pain excellent opportunities for an elaborate scenic display and the introduction of picturesque and enchanting ballets.

The spectacle in conjunction with the fireworks will prove undoubtedly one of the most successful produced by Pain at this popular seaside resort.

The figures are all prettily executed and the dancers are gayly costumed. The Glensiretti troupe of acrobats do some clever tumbling, while a party of contortionists are exceptionally clever.

The fireworks, which bring the spectacle to a close, are more gorgeous than ever and are alone worth a trip to Manhattan Beach.

LIVING PICTURES ON THE ROAD.

C. B. Jefferson, Klaw and Erlanger have secured from A. M. Palmer and Edward E. Rice the original Kilanyi pictures to be taken over the circuit of theatres booked and controlled by them. Mr. Kilanyi will go to those cities with the pictures and personally superintend their production. The entire paraphernalia now in use at the Garden Theatre will be carried.

ELOCUTIONISTS IN CONVENTION.

The National Elocutionists met in convention last week at the Drexel Institute in Philadelphia. William B. Chamberlain, of Oberlin, O., chairman of the committee on elocution in colleges, said that letters had been sent to more than 400 colleges and universities during the year, asking for knowledge of the condition of elocution and oratory in those institutions. Meagre but significant returns had been received. Several institutions stated essentially that they have no work in this department, but the figures show that during the past ten years more work of this kind has been established than ever before. More interest is shown in elocution in the West than in the East.

Edward H. Perry, of St. Louis, read a paper on "Prescribed Instruction in Elocution in Colleges." He said this branch of instruction was comparatively new. As to what shall be the basis for examination for the entering classes in colleges, he spoke interestingly. He said it was better to cultivate imagination, and not imitation, in the student. Never be dialists and theorists alone. Students are trained to analyze botany, chemistry, etc., and they should be taught to analyze thought and feeling,—to measure them and get their properties, proportions, and relations as found in the best literature. The fact should be impressed that public address is conversation magnified. Voice culture should have as much time devoted to practice as physical culture.

In the discussion which followed, F. Townsend Southwick expressed himself forcibly against "reciting."

Franklin H. Sargent, of the American Academy of Dramatic Arts, in New York, read a paper on "The Status of Elocution in the United States." Elocution, he said, was advancing, but it was still far behind what it should be. Boston is the great centre of the art. In the discussion that followed, it was said that elocution was gaining ground in this country, and that the first teachers copied largely after the stage. Their teaching was intensely realistic and dramatic. The technical period followed, and this is the age of Delsarte.

Mrs. S. S. Curry, of Boston, read a paper prepared by her husband, who is president of the School of Art Expression in that city, on "The Advance Needed in Elocution." On Thursday evening a session was held, at which various elocutionists gave readings, with music. Mrs. Georgen read "The Benediction;" Miss S. McG. Toon read "The Peasants;" Mrs. Laura J. Tisdale recited from Macbeth; Minnie M. Jones read "The Rajput Nurse," and Henry Dickson read the Graveyard scene from Hamlet and "Herve Riel," by Browning.

The second day's session was opened with a paper on "Artistic Elocution," by Silas S. Neff. Mrs. E. J. E. Thorpe, of West Newton, Mass., read a paper on "Speech Defects." She said that children are carefully watched when they start to walk, to prevent bow-legs, but very little attention is paid to their speech. Other papers were read, and physicians present cited remarkable cases of operations that tended to affect the vocal organs. At a session held on Friday evening, Horace Howard Furness read A Midsummer Night's Dream.

F. F. Mackay, the president of the association, was re-elected over William B. Chamberlain, of Oberlin. The other officers elected were: First Vice-President, George R. Phillips, of New York; Second Vice-President, F. Townsend Southwick, of New York; Secretary, T. C. Trueblood, of Ann Arbor, Mich.; Treasurer, E. L. Barbour, of New Brunswick, N. J.

THE PASSION FOR LIVING PICTURES.

The "living picture" craze is spreading rapidly, and the "sweet girl graduate" has proved herself quite up to date in introducing the exhibition of her shapeliness in the course of various commencement exercises this year.

At Paterson last week the young ladies of the high school posed as living pictures at the local Opera House. Their friends thought they were "perfectly lovely," and the commencement exercises became the talk of the town. Among the animated portrayals of real life were "Courtship," "Marriage," and "The Sailor's Return to His Sweetheart." It is said that even the clergyman applauded.

The young women belonging to the Nonpareil Club at Fordham have also caught the "living picture" fever. They appeared in this novel form of entertainment last week ostensibly to benefit the needy people of the neighborhood. One young woman, Violet Bracher, created quite a sensation by appearing as "Sappho," a reproduction of the French painting included in the Kilanyi pictures. Carrie Krahnstover posed as "Cleopatra," and Mai Canover appeared as "The Snow Fairy." Etta Bracher tried to look like "The Advent Angel" in a flowing robe of pure white, and subsequently donned another flowing robe in "The Sacrifice of the Nile." All the young women of the club posed their prettiest in the final picture called "The Dream of the Ideal."

Charles Trier and W. G. Edstrom directed the performance.

THE COLONEL.

Oscar P. Sisson, supported by Josephine Florence Shepherd, daughter of Mrs. and the late W. J. Florence, will open the third annual tour of The Colonel on or about Aug. 27. C. Clint Post has rewritten this piece and so arranged it that a number of musical specialties can be introduced. Manager S. W. Combs says that nothing will be left undone to make it one of the cleverest comedies on the road next season. The cast will include clever persons, all the properties of the play will be carried, and the best of printing has been ordered.

SUMMER SALAD.

The Wild West, in its administrative departments, has several formerly well known to the regular stage. Buffalo Bill, its chief feature, acted for seasons in a theatre version of his show. Manager Salsbury is well remembered for his Troubadours. Jule Keen, treasurer of the Wild West, was a German comedian years ago with Baker and Farren in Chris and Lena. Frank Small, advance agent, is now press agent for Buffalo Bill, and Edward Q. Cordner, assistant to Major Burke, was with Henry Mapleson and other attractions. Albert Sheible, business manager, is a graduate of the Arch Street Theatre, Philadelphia, and was manager of Salsbury's Troubadours. Fred. Bryton, who has appeared in many companies as well as a star, has the restaurant and refreshment privilege, and Fred. Bowman, Lew Parker, Fred. Ames, Matt Snyder and others of the Wild West were formerly known in theatrical fields.

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An Englishman was discussing American theatre managers at a Fifth Avenue Club the other night.

"I suppose you would call your Mr. Abbey the foremost impresario or manager," he observed. "His name is usually identified with the most celebrated stars and companies of foreign origin.

"I met Mr. Abbey once, at a big dinner in London. He sat next me. I was struck by his taciturnity. At first I thought his silence concealed a remarkable intelligence. I was soon undeceived.

"Thinking to draw him out, I asked if he had seen a certain play that was just then causing great discussion in Paris. He said that he had seen it. I spoke of the criticisms pro and con that were filling the papers, and asked his personal opinion of the piece. Then I waited eagerly to hear the oracle deliver himself.

"'Twouldn't draw a dollar in New York,' he said, after a suitably impressive silence. I came to the conclusion then that Mr. Abbey's mind belonged to the order called commonplace.

"Since then, in a cursory way, I have watched him. I have reached the conclusion that he is not a manager but simply a speculator. He is not an originator, a creator. He simply gets ready-made successes, outbids other hucksters, and tours them around the American cities, often getting advances from the local managers on the route in order to raise the guarantees required to be deposit on the other side.

"That business is all right in its way, but it isn't management, in the artistic sense of the term. A man makes the remarkable discovery that bread is eaten in Harlem. Thereupon he buys bread downtown and carts it uptown and sells it. Mr. Abbey's managerial grandeur reposes upon a foundation of similar astuteness."

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The case of Sanger versus French, growing out of the Fauntleroy case and decided recently in favor of the plaintiff, was not only the most prolonged but also the most expensive theatrical litigation on record.

The charges of Referee Rollins for hearing the testimony foot up $8,000. The stenographer's bill is $2,300. The lawyers' charges will be enormous.

If Mr. French pays the judgment and all the costs he will be out of pocket about $100,000. If he appeals the case he will have to file a bond of $140,000 and get 2,800 pages of testimony printed. He says that he will appeal. His present bondsmen are A. M. Palmer and Henry C. Miner, each of whom is surety to the amount of $50,000.

A mutual friend of the parties to the suit said the other day: "I believe that Mr. French conscientiously believes that Mr. Sanger had no partnership interest in the royal profits of Fauntleroy, and I believe that Mr. Sanger conscientiously believes that he was entitled to a full half interest. It was a peculiar case, and one whose conclusion it would have been difficult to foretell in advance."

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The Casino's suburban press agent has a vocabulary that is a wonder. In a Yonkers' contemporary he eloquently describes The Passing Show as "a work of kaleidoscopic elasticity."

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Duse has left such an artistic record in London that Bernhardt is having a fight to retain her laurels.

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In Cynthia, Ky., is a building that from a distance appears to be a second-rate barn. At close inspection it is but a little more prepossessing. It is the local theatre.

A manager who had been in much better theatres had the ill-fortune, recently, to play Cynthia. On the night of his performance, after a supper typical of such towns and with apprehension, he went to the theatre to see how things were coming out. Half a dozen auditors were waiting for the curtain to go up. The audience spelt hard luck. He hunted up the local manager, who was nailing a loose board on the rear of the structure, and asked:

"I say. Did you ever have a good house in this place?"

"Oh, yes," was the reply. "A very good house. But it was torn down two years ago!"

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The Philadelphia *Call* tells a good story on Manager George Holland, of the Girard Avenue Theatre, in that city. Mr. Holland, although hard of hearing, is so alert of eye that he can by watching the mouths of those with whom he is talking generally catch the drift of what they are saying and govern himself accordingly. The other day, at the railroad station, he met a young woman acquaintance and chatted with her.

"Well, how have you been?" he asked.

The young woman said she had been enjoying good health. Mr. Holland was glad to hear it.

"And your husband," he added, "how is he?"

She replied that unfortunately her husband was in poor health.

"Good!" responded Mr. Holland, who had thought she said her husband, too, was well. "I'm glad to hear it!" And Mr. Holland took his train hurriedly, leaving the young woman in a state of astonishment.

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Tales containing no trace of salt float up and down the Rialto these days in the wakes of men who have had experience and who possess imagination. One of these tells of his enterprise, some years ago when he first embarked as an actor-manager. He had a new play and some money. He wanted to start the play in a place remote from knowledge of him and gradually work homeward with it, gathering weight like a snowball on the way, until he should burst upon his acquaintances in the best of shape. So he selected a town away down in Texas for his first night, and at some pains booked a route homeward therefrom.

He engaged a company, had scenery painted, and did everything that he could for success. He found that it would take his last penny to set his company down in the Texas town, but he had hopes of the town itself, and ventured pluckily.

They arrived in the Texas town quite early in the morning—about four o'clock. The railroad station was about two miles from the town, but so careful had been the arrangements that a teamster was waiting at the train to take the company and baggage into the town. The actor-manager was encouraged by the outlook, and mounted the high seat with the teamster, while the company, still sleepy, bestowed themselves in the wagon for short naps. As the wagon swept out upon the highway leading to town the actor-manager gazed eastward the direction of their Mecca. The Eastern sky was lighted with the golden blush of what was apparently the dawn.

"What a beautiful sunrise!" remarked the actor-manager with enthusiasm, turning to the teamster.

"Where?" was the teamster's laconic response.

"Why, yonder," replied the actor-manager, describing the East with a graceful sweep of his arm.

"That ain't no sunrise," said the driver, dogmatically.

"No sunrise'—then what is it?" asked his companion.

"That's the opery-house a-burnin' up," was the reply.

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Edward E. Bloom tells an amusing story of his experience as manager of Herrmann the Great in Havana. When the magician and his company arrived in that city, one of the first letters that came to Mr. Bloom was from the editor of *La Republica*, who demanded four boxes and forty seats for each performance—an allowance that would have staggered the most accommodating business manager of a mammoth circus.

Mr. Bloom politely replied—in faultless Spanish—that the rule of Herrmann to suspend the free list was irrevocable, but that he would be pleased to give to the critic of *La Republica* two seats for the opening performance.

Before the time for the arrival of the next local mail Mr. Bloom was waited upon by a callow gentleman presumably of Castilian descent, who said that he had been deputed as the second of the editor to negotiate with any person Mr. Bloom might name in a like capacity, and that a duel was inevitable.

Mr. Bloom named his programmer as his second. Matters developed to the point of the choice of weapons, whereupon, as the challenged party, Mr. Bloom said that he preferred four-ounce gloves and a fight to a finish. The second of the editor stood aghast at this, and insisted that it was not according to the code duello of Cuba, but Mr. Bloom was firm in his insistence that it was according to such affairs in the United States, and, of course, there was no fight. But in its daily and extended reports of the show thereafter, *La Republica* was particular always in referring to Herrmann's manager as Corbett Bloom, and the audience grew steadily, evidently with the local understanding that the fine black art of Herrmann was to be varied at some time during the engagement with an exposition of the art pugilistic.

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Max Kramer has been but six months in this country, all of which time has been spent en route with the Dewey Heywood Concert company, and of course his ideas of matters American are all on a theatrical or professional basis. The other day, being tired of a heated political discussion in a hotel office, during which Grover Cleveland came in for censure, Herr Kramer asked:

"Vell, ven does his season close, anyvay?"

He was told that Grover had about three years more, when he remarked:

"Vell, vy don't dey git him two weeks notice, mebbe, anyvay, and stop dis monkey pizness?"

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Ollie Teall has made a sensation with his "campfire teas" at his Summer place in Yonkers. These "teas" have been unique affairs. Mr. Teall's friends and acquaintances are invited to eat frankfurters, smoke corncob pipes and swill lager in the open air while witnessing a queer variety performance. The desperate straits to which Mr. Teall and his ilk are reduced in the search for diversion is characteristically illustrated by these *al fresco* gatherings.

☞ Date books containing percentage, ticket tables, etc., covering '93-5-6. Twenty-five cents each. Supply Department, Dramatic Mirror.

SUMMER SUBSCRIPTIONS.

Those tenants going out of town for the Summer may subscribe for THE MIRROR from this office for one, two, or three months upon the following terms: one month, 50 cents; two months, 80 cents; three months, $1.25—payable in advance.

IN OTHER CITIES.

PROVIDENCE.

At Lothrop's Opera House June 25-30 two plays were given by the Katherine Rober co. Camille, which was presented with considerable success two weeks ago, was seen for three days with Miss Rober and Mr. Farnum in the leading roles. The rest of the week was given up to Pygmalion and Galatea by the same co. The Hidden Hand 1-4.

Rocky Point will open the season 1 under the efficient management of R. A. Harrington. At the Forest Casino Theatre a stage specialty performance will be given every afternoon and evening, music being furnished by Prof. Charles Lovenberg's orchestra from Keith's Opera House. The opening bill includes the Powers Family, Kitty Wolfe, of The Voodoo co., May Monforth, late leading lady of Tuxedo co., Hattie Arlell, Laura Burnett, Carr and Fourjee, May Beagle, La Petite Cyr, little Ollie Smith, the Houstons, and several others. In the Bijou Theatre Eaton and Young's Colored Georgia Minstrels will give an entertainment. Dancing music for the hall will be furnished by Prof. Fairman's orchestra from Lothrop's Pawtucket Opera House.

Manager Dick Little, of the Marie Sanger co., is spending the Summer in and about the city.

Daniel H. Campbell, of Keith's New Theatre, Boston, was in town Sunday, 24.

Manager George G. Batcheller, of the Westminster, is confined at his home in this city by illness.

Emma Dunn is summering with friends at Wells Beach, Maine

J. Francis Kirke left 27 for Atlantic City, where he will pass the Summer.

Manager George Gray is at his home in this city.

The Westminster Theatre is to be redecorated and painted during the Summer months.

Edith Mai will go out in J. Z. Little's World next season under the management of Clarence Aspey.

Harry Callender, treasurer of the Providence Opera House, who has been absent for several weeks in the interests of Callender's Georgia Minstrels, was in the city last week.

Messrs. Hacker and Lester, Dick Aldon and Hanna and Wilson, old-time roller skaters and bicyclists, were entertained last week by Z. R. Battey at his residence.

John P. Kelley, who has been starring in the Bully Marble co. in the West the past three years, returned to his home in Central Falls, R. I., 24.

William Frederics has signed with Robert Downing, and opens at Washington Aug. 27.

George B. Boyden, the well-known manager of Crescent Park, observed the opening of his season by giving a dinner to several of his friends 28.

HOWARD C. RIPLEY.

LOUISVILLE.

The Four Seasons Comedy co. played a most satisfactory engagement at the Auditorium June 20, presenting A Chicago Drummer, with Charles Bowser in the leading part. Sunset, with Charlotte Nelson and E. D. Frawley and the co. in well-fitting roles, the entertainment concluding with In Honor Bound. Elita Proctor Otis was on the bill for an appearance with T. D. Frawley in Twenty Minutes Under An Umbrella, but a monologue delightfully given by her was substituted. The co. returns 5, when the bill will be Twenty Minutes Under An Umbrella and W. S. Gilbert's Engaged.

The fireworks spectacle, Americus, was given 25 at the Auditorium to a very large audience. The entertainment is a seasonable one, and will doubtless prove a success. It is produced upon a most deliberate scale, over twenty specialty people take part, and the supernumeraries number 400. The ballet is attractive, the scenery and accessories up-to-date, and the fireworks the perfection of pyrotechnical endeavor. Americus will be given throughout the week.

Mary Clay and Lewis Williams will be heard here in oratorio in the near future. Samson and Delilah will be sung.

Pres Hamilton's boat excursions are proving very successful.

Emil Boucher writes to Manager Al. Bourlier enthusiastically about his booking for the coming season at the Masonic.

R. S. Brown, of the Bijou management, attended the Elks' reunion at Jamestown.

Musical Director Henry Buck deserves credit for the excellent music he is giving the patrons of the Auditorium.

Walter Matthews is pleased with the reception accorded his new play, The Restrate, and will seek an opening for it in the East.

The Four Seasons Hotel, which was backing Burr McIntosh's very excellent co., has closed, and the property is now in the hands of a receiver. The co. will remain intact, however, making its headquarters at the Villa Ridge Inn, Pewee Valley, Ky. Performances will be given one night of each week at the Auditorium instead of alternate weeks as originally contemplated, and occasional trips will be made to Lexington, Frankfort, Knoxville, and other cities in this vicinity.

CHARLES D. CLARKE.

KANSAS CITY.

The Kemper and Wagenhals' stock co. produced a strong and interesting play by Sardou entitled, A Dangerous Game, at the Coates June 25-30. It made a decidedly favorable impression and enabled most of the members of the co. to union brightly in parts well suited to their particular styles. Rhea first owned the play but presented it to Una Abell as it was more suitable for a stock co. than a star. Miss Abell was excellent in the ingenue role of Helene and received great applause for her clever work. John Craig appeared to much better advantage in the manly romantic role of Henri than in any previous part he has taken here, and Clarence Holt as the Baron gave a splendidly rounded and finely shaded portrayal of a very strong part. Lansing Rowan as Pauline was especially good in the strong emotional scenes and dressed superbly. Ernest Elton and Erroll Dunbar were fine in their respective roles. Business was good. Betsy will be presented July 1-7 which will close their season here after which they will play a few nights in neighboring cities and return 14 for a grand al fresco performance of As You Like It to be given at Fairmount Park 14.

The Bell of Guadalupe will be presented for the first time by Bertha Creighton and a local cast at the Ninth Street Theatre 25.

At Fairmount Park the attractions are high diving and balloon ascensions.

At Washington Park Woodhull's trained lions and leopards and the Davidsons, high tight rope performers, are attracting good business.

At Troost Park the talking seal Polly is drawing well.

Sacharoosky's great nude picture, Nana, will be on exhibition at the Grand Opera House for several weeks. Since the opening, 25, the attendance has been good. FRANK B. WILCOX.

ATLANTA.

At the Edgewood Avenue Theatre Herbert Mathews' Summer opera continues to draw audiences of excellent proportions. This week The Mikado is the bill and the cast is well balanced and unusually good throughout. In the role of Ko-Ko, Mr. Girard has splendid opportunities to show advantageously his ability as a comedian, and this he does with telling effect. Between the acts Signor Pasquale appears nightly and gives a charming rendition of some popular air from grand opera.

The departure of clever Mac Sweeny from the Edgewood brings general regret to his numerous friends in the Gate City. He is to be with Charles Frohman's co. next season.

The Edgewood management announces this week the appearance of Henry Leone of New York.

The Arcadian roof garden is getting its full share of the patronage, and Russ Rose, in whose hands this promising venture has been placed, deserves all the praise that is being given him.

Herbert Mathews tells me that he is going to put on the living pictures, and at the present moment there is considerable speculation as to how they are going to be received by our city fathers. Special scenery and people are to arrive next week for this novel presentation.

Emily Sanford, who has such a pleasing face and form, symmetrical form, is winning popular favor nightly.

ALF. FOWLER.

DENVER.

Theatrical business was particularly good week of June 25-30, as many strangers were in the city, brought here by the Republican League convention.

Married Life was charmingly presented by the co. at Manhattan, and attracted large numbers of people. This co. has established a reputation that will last. The members play their parts with a carefulness truly commendable. Not the least detail is neglected. The stage always looks neat, and the settings appropriate. Mr. Neill, the leading man, has again taken his place, after a short absence through illness.

I don't think the Denver public likes Ibsen, and I cannot see that it can be blamed, for Ghosts is certainly a shocking affair, no matter how cleverly it is played. The houses were rather light on its recent presentation at the Tabor by Messrs. Deltwyn and Leonard, and Miss Proctor. The lack of attendance was not on account of any shortcomings in its portrayal—indeed, the cast could hardly have been improved upon in its important parts. The press unitedly condemned the play, and this affected its success pecuniarily. Mr. Leonard's Oswald and Engstrand are both powerful performandes and artistic to a degree. Mr. Deltwyn's Pastor Manders was manly and forceful, and Miss Proctor was excellent as Mrs. Arling. Miss Ridgway was fair as Regina. The co. goes on the circuit as far West as Salt Lake.

Pain's Paris from Empire to Commune opened 25 at Arlington Park, and as a pyrotechnic display was good. Several thousand people were present. The spectacle will be kept up until after the Fourth.

At Elitch's a lively business is being done. Each year there is an improvement in the grounds.

At the Tabor week of 25-30, Sandow, as the feature of Hopkins' troupe of specialists, astounded large crowds with his wonderful feats. The other members of this aggregation are up-to-date, and give a very attractive entertainment. Week of 2-7, Stuart Robson.

Mr. Deltwyn displayed much presence of mind on the last night of Ghosts. A man, evidently demented, jumped from a first row chair and clambered on the stage. He walked straight to the occupants, Mr. Deltwyn and Miss Proctor, gesticulating and mumbling something about being a ghost himself. The dialogue was interrupted, and as soon as the man was close enough Mr. Deltwyn took him by the coat lapel and led him to the wings, where he was attended to. It was done quietly, and the audience applauded Mr. Deltwyn. It was said that the man was recently discharged from the Pueblo Asylum. W. P. PEARDY.

ST. PAUL.

At the Metropolitan Opera House the Columbian Comic Opera co. gave Pinafore, The Mikado, and Said Pasha June 25-30. Helen Lamont was captivating as Josephine both in voice and action. George Lyding as Ralph Rackstraw was heartily applauded. Julie Calhoun was pleasing and attractive in the role of Hebe. Sylvester Cornish is a good actress, and was excellent as Buttercup. Tom Martin as Sir Joseph Porter, and O. B. Thayer as Captain Corcoran did well. Douglas Flint was very humorous and entertaining as Dick Deadeye. W. A. Warde was good as the Boatswain. A pleasing and taking feature with the audience was the part of Nightingale, taken by Master Paul E. Carman, a remarkably clever child but five years old. The ladies tossed him bunches of roses. He has a good voice for one so young, and is the son of Prof. Carman, teacher of voice culture in St. Paul. William Morris co. will commence an engagement at this theatre 2.

At Litt's Grand Opera House the William Morris co. closed their engagement 23. Andrews' Opera co. will open a Summer opera season at the Grand week of 2.

The Columbian Comic Opera co. will close their engagement at the Metropolitan to fill dates in other places.

The funeral service of Edwin Burt, a member of the Columbian Comic Opera co., took place at Christ Church (Episcopal) on the morning of June 25. The entire co. and other professionals were in attendance. Managers Shunt and Murray, of the co., furnished for expenses the sum of $50, and the Actors' Fund also contributed $50.

Col. Stone, the enterprising city passenger agent of the Northern Pacific Railroad in St. Paul, is playing the Ida Van Courtland co. through the Northwest to a good business.

Harry A. Oberteuffer, business manager of Frohman's Jane co., is in town.

The free concerts, etc., furnished at the lakes and the easy access to them by electric cars during the Summer season draws largely from the theatres both in the afternoons and evenings.

GEORGE B. COLGRAVE.

BALTIMORE.

Notwithstanding the extremely hot weather, Ford's Grand Opera House was well filled every evening week of June 25-30 with lovers of music to hear the splendid rendering of the various operas by the Hinrichs' co. On Monday evening Donizetti's exquisite opera, Lucia di Lammermoor, was produced with Bertini Humphreys and Michelena in the cast. Miss Humphreys was thoroughly at home in the part of Lucia, and sang it in a manner that called forth bursts of applause. This is probably the best work she has done, and for vocal gymnastics it should place her high in the list of great singers. Mr. Michelena as Lord Edgar excelled all prior efforts, and kept his hearers constantly on the qui vive of keen enjoyment. Del Puente and E. N. Knight were excellent. On Tuesday evening, Un Ballo in maschera was presented with Guille, Del Puente, Koert-Kronold, Bertini-Humphreys, and Flemming in the cast. La Gioconda, a grand opera by Ponchielli, was produced for the first time in Baltimore on Wednesday evening. A. L. Guille easily carried off the honors, though the rest of the cast was in all respects up to Mr. Hinrichs' high standard. It is universally conceded that as a tenor of high range, Mr. Guille's superior has never been heard in this city. William Tell, Carmen, Bohemian Girl, Mignonette, Lucia, Cavaliera Rusticana, and Il Trovatore will be given week of 2-7.

After this week the Hinrichs' co. will be followed at Ford's Grand Opera House by Digby Bell and his comic opera co. for an engagement of several weeks. The co. will include Lotta, Jessie Bell, Josephine Knapp, George Broderick, Joseph Fay, and others.

Mrs. F. Harris, of Harris, Britton and Dean, will remove to Washington to reside permanently. Mrs. Harris has been very ill, but is now much improved in health.

Manager Kernan has at last gotten the machinery to work all right at the Howard Auditorium, and as it is now making ice right along, he will hold his opening in a few days.

WILLIAM J. O'BRIEN, JR.

MINNEAPOLIS.

A consolidation of the Andrews and Desbon Opera cos. was consummated last week, and the enlarged organization opened at the Bijou Opera House June 24 in Chimes of Normandy to a large and appreciative audience. Frank Desbon assumed the role of Gaspard and gave an exceptionally strong characterization. Vera Morella made a decided hit as Serpolette. Florence Andrews Clayton appeared to advantage as Germaine. Charles Campbell made a pleasing Grenicheaux and W. H. West sang the role of the Marquis with good effect. The cast throughout was very good. Pinafore 25-30.

P. C. CAMPBELL.

BUFFALO.

The opening of Shea's new Music Hall occurred on June 25. Josephine Sabel, John Carroll, Victoria Waters and Law Randall furnished a most satisfactory entertainment. The new concert hall is not so large as the old but is very attractive and well equipped for vaudeville entertainments. The fact that the whole building is occupied by Mr. Shea gives opportunity for thorough ventilation.

The Star Comic Opera co. has not received the patronage it deserved. The operas have been put on in first-class style and the lack of interest shown is disappointing to the management. Madjy was the opera of this week and was up to the standard of the previous performances. Toma Hanlon and Mary Langdon carried the honors. BRET HART.

DETROIT.

Every theatre in Detroit is closed, consequently there is nothing whatsoever to write about. The only entertainments given of any kind are those at Wonderland, which are more in the vaudeville line than the theatrical.

At the auditorium on the night of June 25 Sousa's Band gave a concert under the auspices of the Pelowcraft Club. Director Sousa composed a march for the occasion, which he dedicated to his brother Fellowcrafters. It made quite a hit.

George A. Baker's opera company, which started in so brilliantly the week of 18 and gave Boccaccio in so fine a manner, was obliged to close, as the attendance did not warrant a continuance.

F. K. STEARNS.

CORRESPONDENCE.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (F. I Clunie, manager): Sandow and a clever co. of variety artists pleased a good-sized audience June 15. Stuart Robson in The Henrietta and Comedy of Errors 18, 19 to fair business. Hallen and Hart in The Idea 22.

LOS ANGELES.—GRAND OPERA HOUSE (Lawrence Hanley, manager): In Idaho drew fairly well week ending June 23, and will be continued one week longer with additional special engagement of Lydia Yeamans-Titus.—LOS ANGELES THEATRE (S. C. Wyatt, manager): C. M. Pyke's Opera co. in The Mikado 22, 23 to good business.—BURBANK THEATRE (Fred. A. Cooper, manager): Charles Gardner's Prize Winner filled the house week ending 24. The Fatherland 25.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Lady Windermere's Fan June 20; well-filled house; exceilent co.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Lady Windermere's Fan was presented to light business June 18, 19. Better patronage was deserved.

LEADVILLE.—WESTON OPERA HOUSE (J. H. Cragg, manager): Lady Windermere's Fan was presented to a fair audience June 22 at advanced prices.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): These are some of the attractions booked for the coming season: Barlow, Dobson and Powers' Minstrels, Milton Nobles, Thomas W. Keene, Spider and Fly, Lillian Lewis, Robert Downing, Al. G. Field's Minstrels, James O'Neill, Fencing Master, and Gran Opera co. Prospects bright for good season.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Sullivan, manager): Delmer's Imperial Opera co. June 27-30.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Boston Comedy co. in repertoire June 18-23; light business.

CLINTON.—FAIR OPERA HOUSE (John B. Arthur, manager): Local amateurs and members of Miss Rennick's elocution class appeared June 22.

EFFINGHAM.—ARENA: LaPearl's Big ten-and-twenty cent show gave two performances June 27 to big business.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Eunice Goodrich co. closed a week's engagement June 23; business was variable, two or three performances being well attended, the others getting but small houses owing to the excessively hot weather which prevailed. Prof. Gentry's dog and pony show attracted large audiences 18-20 and gave satisfaction. The Grand will now remain dark until the house is thoroughly freshened up and refitted for the coming season. An order for a new drop curtain has been given to Walter Burridge.

FORT MADISON.—NEW OPERA HOUSE (R. Edinger, manager): The Summer season opens 2 with the Lyceum Theatre co. S. of V. held their camp-fire June 20 to a big house.

DECORAH.—GRAND OPERA HOUSE (C. F. Weiser, manager): The regular season closed with Lady Windermere's Fan and was the most profitable since the theatre has been built. The Fall season opens with the Calhoun Opera co. Aug 29, 30. During the Summer the theatre will be renovated thoroughly. The bookings for next season are pretty well made and include Robert Mantell, June. The Girl I Left Behind Me, Charley's Aunt, Sowing the Wind, Field's Minstrels, Devil Winner, 8 Bells, Bunch of Keys, Fast Mail, Soaft No. 7, In Old Kentucky, Thomas E. Murray, The Black Crook, Friends, and Milton and Dolly Nobles. It may seem strange for a town of 5,000, but $400 was averaged for every attraction last season. President Bear and Manager Weiser leave for Cedar Rapids 2 to join the Elks Lodge of that city.

OTTUMWA.—GRAND OPERA HOUSE (Ed. M. Dobyns, manager): Eunice Goodrich co. week of June 25-30, opened to large business.

BUSCATINE.—COLUMBIA OPERA HOUSE (G. Munroe, manager): Chimes of Normandy was given by home talent to crowded houses and well-pleased audiences June 21, 22.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): Fannie Hall and troupe June 22; light business. Dr. Franklin Perry, the hypnotist, week of 25-30.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): Caretoa Opera co. week of June 17-23 did a fine business.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry E. Evans, manager): The McCann Kendall co. opened for a week June 18. Married in Haste, Pearl of Savoy, East Lynne, Muldoon's Picnic, and The Clemenceau Case was presented. This is probably the best co that we have ever had at cheap prices. Business very good.

MAINE.

BELFAST.—OPERA HOUSE (J. M. Cottrell, manager): Lyceum Comedy co. June 22 to a deservedly small house.

ROCKLAND.—FARWELL OPERA HOUSE (G. L. Black, manager): Frank Norcross and supporting co. in June and Masked Ball 4, 5.—ITEM: A new opera house for Rockland, with the auditorium on the ground floor, is only a question of time, as moneyed men have the subject under consideration.

PORTLAND.—PEAK'S ISLAND PAVILION THEATRE (P. J. McCallum, manager): McCallum's Stock co. opened their sixth season with Fron-Fron June 25-30 to immense business. Cast: Henri Sartorys, James Horne; Brigard, Emmet C. King; Comte De Valrosa, E. J. Morgan; Baron De Cambri, Bartley McCallum; Piton, William Pasco; Vincent, Joseph Callahan; Zanetta, John Armstrong; Gilberte, Maud Edna Hall; Louise, Lizzie Hunt; Baronne De Cambri, Lillian Andrews; Pauline, Beatrice Ingram; Georges, Baby Gladys.—ITEMS: Manager C. C. Rich, of Boston Howard Athenæum, was in town 26.—Elliott & Mitchell is having a new stage made for the City Hall, and entire new scenery, with a capacity of staging any attractions that he may have here during season 94-95. He is going to have a series of first-class productions only.

MASSACHUSETTS.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): This house is closed for the season undergoing repairs and will open early in August.—ITEM: James B. Mackie of The Side Show made a very pleasant call on your correspondent last week.

HOLYOKE.—THE PAVILION (Alf. Wilton, manager): Magee and Crimmins, Rose Sydell, Campbell and Shepp, Steve Maley, Belle Sisters, Mettler, Ricci and Merribell, Yankee Scott, McBride and Flynn, Emma Thor, Dixon and Lang, and Billy Carter appeared week of June 25-30. This house is run in conjunction with the Springfield Pavilion, the above people appearing alternately three nights in each.

LOWELL.—BIJOU THEATRE (Ray Fiske Burlesque co. to light business week of June 18-23.—LAKEVIEW THEATRE: A vaudeville co. pleased week of 18-23. Gilbert's Opera co. in repertoire next. The co. will include Jennie Cores, Carrie Carroll, Frank Edwards, Frank Emerson, Tom Callahan, and Raymond Hitchcock as principals.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (Charles A. Fonda, manager): The following people appeared week of June 25-30: Ricci and Merribell, Yankee Scott, McBride and Flynn, Emma Thor, Dixon and Lang, Billy Carter, Magee and Crimmins, Rose Sydell, Campbell and Shepp, Steve Maley, Belle Sisters, and L. C. Mettler. These are engaged for week 2-7. Willis and Halpin, Charles Kenna, Manly and Jarvis, Watson and Loupree, J. W. Bingham, Kitty Bingham, the Traceys, Ed. Evans, Gordon and Lick, Long and Sharp, Arthur Degan, Waller and Waller, the Bucks and Gus Mills. Business has been fair at this theatre.—ITEMS: The Parlor Theatre has closed until Oct. 1, and in the meantime will be thoroughly renovated.—The Colored Sports played at Gilmore's 20-23 to light business.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred L. Reynd's, manager): Frank Jones in Our Country Cousin to a light house June 25. The house closes on 29 with the Fay Foster Burlesque co.

MANISTEE.—OPERA HOUSE (E. L. Johnson, manager): W. A. Moriarty's Dramatic co., June 18-20. Frank Jones in Our Country Cousin as Marc Heath in A Turkish Bath 23. All attractions to rather light business on account of it being High School commencement week. Fay Foster's Burlesque co. 27, closing the season.

PORT HURON.—The rebuilding of the City Opera House is being rapidly completed, and Manager Bennett is in hopes of opening about Sept. 1. The building, when finished, will be one of the most complete and fully equipped in the State. All modern improvements are being introduced, and for the convenience of theatrical cos. it will be far superior to the old house.

MINNESOTA.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Saengerfest (Norwegian Singers' Union) June 26-28, opened to a fair house. Gus Frohman's Jane co. 5, 6.—LYCEUM THEATRE (L. N. Scott, manager): An opera entitled Ganymede, words and music by Mrs. S. P. Stocker, of Duluth, was produced by local talent at the Lyceum on 25, and played to crowded houses 25 and 26 at popular prices. The subject of the play is taken from the old Greek fable. Ganymede, who was stolen to act as cup bearer to the gods four thousand years before and has all this time been oblivious to his life on earth, suddenly realizes his position and desires to return. The consent of Zeus is obtained, but the goddesses have formed plots to confuse and disappoint Ganymede that he may wish to return to Olympus. The Graces—who are all secretly in love with Ganymede—are to be sent to earth to watch him and bring Hera reports of him. Ganymede wanders about Italy looking for the landmarks of his old home, Troy, and falls asleep exhausted. As he awakens a procession of nuns and a novice pass near him. The nuns do not see him, but the novice stands transfixed by his beauty. He falls at her feet in ecstasy. The novice tears herself away from Ganymede and implores him not to follow her. The Graces have witnessed the scene, and although disappointed in not having won his love, decide to remain on earth a time and befriend him. They find entertainment at a Roman festival. Ganymede discovers Bianca, the Sister Superior finds them together and is angry, but is finally pacified. Three bachelors who immediately fall in love with the three Graces who come to earth, furnish the comedy and fun, some of which is local in its application. The opera is tuneful throughout and some of the choruses are excellent. The leading parts were very acceptably done by good voices, and the production was well staged and unusually finished for an amateur affair. William Morris and his co. 5, 6.—ITEM: The Lyceum T. M. A. have challenged the Y. M. A. of the Temple to a game of baseball on 11. The boys are in constant training, and considerable interest is felt in the event.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Flints, mesmerists, June 18-23; light business.—ARENA: Ringling Brothers' Circus packed their large tents both afternoon and evening 26. First-class show in every particular. Sells Brothers' Circus 28 gave good performances to only fair business.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Jeffreys Lewis and Kyrle Bellew June 16-23 to poor business.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Ideal Minstrels (local talent) proceeds to be used in improving seating arrangements in the house 2.

NEBRASKA.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): Duncan Ciara's Minstrels June 27; Richards and Pringle's Minstrels 4.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Effie Elisler in Doris to poor business June 19. They close their season at Milwaukee 30. J. C. Lewis in St Plushard to fair business 20. They close their season of fifty weeks Aug. 11.—ITEM: Will Cramer, a comedist of this city, has joined the band with Forepaugh's Circus.

BISMARCK.—AUDITORIUM (J. D. Wakeman, manager): Effie Elisler in Doris to small business June 18.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. R. Wolff, manager): The Carleton Opera co. opened the Summer opera season on June 25, presenting The Queen's Lace Handkerchief and Dorothy. The attendance was fairly good while the weather was extremely warm.—CORT'S OPERA HOUSE (R. A. Foster, manager): The Wall and Heath co. opened their third week's engagement on 25 appearing in East Lynne. The curtain went up before a very small-sized audience. On 26 the leading lady, Henrietta Berleur, demanded that arrearages in salary due her must be forthcoming, before she would appear again. The management failed to perform the part required of them, and the co. disbanded. This closed the season at Cort's.—WONDERLAND THEATRE (L. F. McFadden, manager): A Perilous Voyage was presented to fairly good business 25-30. The co. work well together.—ITEM: The Auditorium will open the Summer season of opera at Ontario Beach, on 4, when the Empire Opera Troupe will appear in The Chimes of Normandy. The co. has been materially strengthened by the addition of Eloise Mortimer, who, with Fred Solomon, has legions of friends and admirers among our amusement goers.—Business Manager Peirce, of the Lyceum, royally entertained the John S. Peirce vocal quartette, of Oswego, upon their visit to this city 25.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Mora opens her Summer season here July 9 playing three nights in each week, Monday, Wednesday and Friday, with a change of bill for every performance. This will be her second Summer engagement in this city. Manager Allen is renovating the theatre and putting it in its usual first-class condition. The Elks' Reunion was a great

success in the way of decorations and entertainment, but the attendance was small. Those that did attend expressed great pleasure at the kind treatment they received here. The theatre where the grand lodge held their meetings was most beautifully decorated both inside and out. Nothing was left undone by the local lodge to prove themselves generous hosts, and every visiting Elk returned home with the satisfaction of having been most royally entertained.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Sousa's Band June 24; light business. Cleveland's Minstrels 4.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Sousa's Band booked 14 cancelled.——ITEMS: Arthur Sidman, who is organizing his co. here, and who is to present Summer Showers under the management of E. J. Dellinger the coming season, has nearly completed his co. Hugo Berka, W. S. Gill, and Taylor Carroll have been engaged for the principal roles. George E. Cooper goes in advance. The season opens at Lyceum Theatre, Cleveland, Aug. 6.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Dark.——ARENA: Walter L. Main's Circus June 21, afternoon and evening, to good business. The circus is greatly enlarged and possesses many new and original features.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Gant, manager): De Wolf Hopper in Panjandrum June 13 to a large and delighted audience. Maud Hillman co. commenced a Summer season here June 25 to good business. The co. has been strengthened and is far better than when seen before.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Melpomene Club (local) sang The Mikado before good-sized audiences June 25, 27. The opera was presented under the direction of Dr. and Mrs. Harry P. Dinse, whose clever work was obvious.——ITEM: Percy Kingsley, author of Brogan's Campaign, William A. Daniels, John Shean, ahead of Wang, Henry J. Yorkey and Alexander McKenzie, local thespians, are summering here.

BINGHAMTON.—STOCK OPERA HOUSE (Clark and Delavan, managers): Summer Stock co. in Wife for Wife, The New Magdalen and Lancashire Lass to good business, week of June 25-30.——ITEMS: Harry Driscolle has severed his connection with the Nora Williams co. and returned to his Summer home in this city. The Bijou Theatre which has been undergoing repairs for the past two weeks, opens 2 with a comedy co. in repertoire.——ARENA: Walter Main's Circus 22 to large and well pleased audiences.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Mrs. General Tom Thumb comb., and Baron Maurer, and their co. of entertainers, gave two performances June 22 to large and delighted audiences. By request The Mikado was repeated 26 to a fair house.——NEW GRAU OPERA HOUSE (J. E. Smith and Co., managers): Hettie Bernard Chase with an excellent co., opened a Summer engagement 25 to light business. Both star and co. deserved good patronage.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Cleveland's Minstrels 7.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and R. W. Miller, managers): New York Ideals opened to good business 2.——ITEMS: The New High Street Theatre will be under the management of Albert G. Owens, who is very popular with the theatregoers here, and will no doubt make the new house a great success.—Alice Carle joined the New York Ideals last week.

PAULDING.—MODEL OPERA HOUSE (A. Bybie, manager): The Ray L. Royce Entertainers appeared June 19.——GRAND OPERA HOUSE (J. P. Gasser, manager): Peck's Bad Boy was presented 20. This closes the season here.

MT. VERNON.—WOODWARD OPERA HOUSE (H. Green, manager): Mt. Vernon Lodge No. 140, B. P. O. Elks gave a delightful minstrel performance to an overcrowded house June 22. The leading attraction of the pleasing programme was the appearance of Daniel Decatur Emmet, the father of minstrelsy, now in his eightieth year, who although infirm with age, played his original and famous composition, "Dixie." The veteran was enthusiastically received. Thanks to the Actors' Fund of New York, Uncle Dan'l is spending his declining years near Mt. Vernon in peace and comfort.

PENNSYLVANIA.

SCRANTON.—THE FROTHINGHAM (John H. Blackwood, manager): Mackay Kenney Opera co. week of June 17-23, giving eight operas to light business.

PITTSTON.—MUSIC HALL (J. A. McDougall, manager): A picked co. of amateurs played Pirates of Penzance June 22, 24 to crowded houses for the benefit of Miners' Hospital. W. M. Lathrop, editor of the Carbondale *Leader*, did excellent work as king of the pirates.——ARENA: Carey's 20. 25, 26; good business.

LEWISTOWN.—TEMPLE OPERA HOUSE (John A. Bickel, manager): Bills are up announcing the coming of the Laura Albertus Repertoire co., playing Clementeau Case, An Arabian Night, A Night Off, and A Prodigal Husband 2, 3, 4.

LANCASTER.—FULTON OPERA HOUSE (S. and C. A. Vecker, managers): Sousa's Band, return visit, will close this house for the season June 26.——ITEM: Fulton Opera House will be practically a new place of amusement next season. A new theatre will be erected next Summer within the old walls. The stage will be materially enlarged in depth and height. The auditorium will be lowered and the seating capacity will be greatly increased. A new drop curtain, new scenery and other improvements will be added, making it one of the finest houses in Pennsylvania. The new house will be a part of the Mishler circuit.

WILKESBARRE.—GRAND OPERA HOUSE (S. H. Burgunder, manager): Dark.——WAITE'S MUSIC HALL (Daniel Shelby, manager): Nip and Tuck June 21-23; light business. The attaches benefit takes place 27. It will be a volunteer performance by local talent assisted by several members of the profession who are sojourning here. The season will close with the attaches benefit 27. During the dark season Manager Shelby will make many improvements. Contracts have been made for a complete set of new scenery including a green baize. The chairs will be remodeled with hat and shawl racks attached. Ladies' retiring room, smoking room and rooms for the orchestra and ushers will be added. The appliances for heating and lighting will be improved. A balcony will be erected over the entrance from which a band will give a concert before every performance. The bookings for the coming season will be chiefly combinations, although a few repertoire companies may be included. Manager Shelby will go to New York city immediately after his house closes and will do his booking there.

RHODE ISLAND.

WESTERLY.—ARENA: Hunting's Circus gave two performances June 25 to big business. The show gave fair satisfaction. Forepaugh's 26.——ITEM: Pat Conroy, Irish comedian, has closed with Judson's Novelty co. He will be a member of Howarth's Comedy co. next season.

TENNESSEE.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Beaumont Claxton, elocutionist, June 22, and Saturday matinee benefit of City Cemetery. Not advertised; result, small house.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Hopkins' Trans-Oceanic Specialty co. drew a full house June 22 and a good house 23. The co. is very good throughout. Stuart Robson and Lady Windermere's Fan 2, 3.——LYCEUM THEATRE (T. F. O'Malley, manager): Good houses; several nights packed. A Night Off was presented all the week. The Wages of Sin next.——ITEM: The Grand Opera House is nearing completion and will soon open. J. C. McNally, manager, is now booking attractions. Ada Dwyer and Harold Russell are spending the Summer on the shores of the Great Salt Lake, and enjoying its beautiful scenery.

OGDEN.—GRAND OPERA HOUSE: Hopkins' Trans-Oceanic Star Specialty co. played to a fair house June 21. Stuart Robson, supported by a strong co., in The Henrietta and the Comedy of Errors to good and well pleased audiences on 22, 23. Lady Windermere's Fan 28.——ARENA: Sells and Renfrew's Circus exhibited here 26 to good business.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The season closed June 18 with Sousa's Band to large business.

WASHINGTON.

TACOMA.—THEATRE (John W. Hanna, manager): Dark.——NINTH STREET THEATRE (E. E. Keeley, manager): Virginius June 18 by local talent, with Colonel W. J. Fife as Virginius. His impersonation of the part displayed ability. The event was a social one marked by prominent society people in attendance. Not less than 10,000 roses were used in the decorations of the theatre.

WISCONSIN.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Effie Ellsler presented Doris before a large and fashionable audience June 20, the occasion being a benefit to Manager Burlingame. Dr. Flint, the mesmerist, assisted by his daughter, Marina Flint, 28-8.——ITEM: The Eau Claire Follies co., a local amateur association, with quite a reputation throughout the State, are now rehearsing for a burnt cork entertainment, to be given about 20. The co. expect to visit other cities in the State.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (A. C. Jenkins, manager): Effie Ellsler in Doris June 28; small and enthusiastic audience. There will be no further attractions during the Summer at this house.——ITEMS: George B. Williams gave a Shakespearean reading at the Unitarian Church 25.—H. C. Farley, manager of the Grand Opera House, Memphis, Tenn., is spending a few weeks in the city, the guest of his wife's parents. Mrs. Farley, formerly Miss Monica Leech, will go on the road next season with Mrs. Cyril Norman in Blue Grass.—Miss Ellsler will close her season in Kenosha, Wis.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Sackett Theatre co. June 25-30 opened to a good house.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Gustave Frohman's Comedy co. in Jane June 19 to a fair house. McGibney Opera co. 22 to a small house.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Pearl Melville co. week of 2-7.——ARENA: Sells Brothers' Circus 20; fair business; performance first class.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): McGibney Opera co. in Princess of Trebizonde June 19. Same date A Pair of Kids; packed house. Through a mistake both cos. were billed for the same night, so both performances were given for one price of admission.

MADISON.—ARENA: Sells Brothers' Circus drew large audiences June 18, afternoon and evening. Effie Ellsler 27.

CANADA.

CHATHAM.—GRAND OPERA HOUSE: (W. W. Scane, manager): Sousa's Band June 25; crowded house; enthusiastic audience.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): James K. Hackett Comedy co. opened in The Pink Mask to a good house June 25. Mr. Hackett is a favorite here and several members of the co. gave evidence of ability. The play, however, is hardly a happy choice. The construction is disjointed and the humor forced. Sidney Grundy's An Arabian Night is billed for the last three nights of the week 28-30, so we shall have a chance of seeing the co. in something better calculated to display their abilities. Snowball 2-9. The theatre is kept pleasantly cool by electric fans and everything is done by the management to make it a comfortable resort in Summer.——THEATRE ROYAL (Sparrow and Jacobs, managers): King Pin Vaudeville co. opened to a fair house and gave a good variety show 25. On 2-9 a big benefit will be given to the attaches of the house. A number of well-known professionals will appear and will be assisted by the best local talent. The programme will consist of The Rose and Shamrock, a Irish drama, and a big specialty bill. This performance closes the season at the Royal.——ITEMS: A performance in aid of the Free-Air Fund will be given in the Theatre Francois 26, 27. Mr. and Mrs. Sidney Drew and Mrs. McKee Rankin will take part. A Jealous Wife and Still Waters Run Deep will be given.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Return engagement of Harkins' co. June 26 in Alone in London to S. R. O. Inoue, and An Arabian Night underlined for the rest of the week.

BELLEVILLE.—ARENA: Cook and Whitby's Circus, two performances, June 27; good business.

[*Received too late for classification.*]

WASHINGTON, D. C.

Manager Edward H. Allen's policy as outlined in his announcement when he assumed the lessorship and direction of Albaugh's Grand Opera House, was that when a performance or attraction fell below the standard of excellence and failed to give satisfaction, such attraction would be immediately withdrawn, and the house would be closed if necessary. This was clearly defined by the effects of the past week. Marion, or the Legend of Your Bril, the joint production of Philander Johnson, the funny man of the "Shooting Star" column of the *Evening Star* of this city, and the clever young composer, Emory D. Shaw, which was to have been the bill 25-30, enjoyed a brief existence of one night, being so wretchedly given by the remnant of the Strakosch Opera company that the authors of the work, in justice to themselves, insisted that in consequence of the opera company failing in their contract to give an adequate performance the work should not be repeated. Manager Allen was of the same mind, and not seeing his way clear to present anything else with the material at hand, he decided to close the house for the rest of the week. The opera, which tells a pleasing story and is bright in lines and music, deserved far better treatment. The week was the closing one of the opera company, and when several of the principals were allowed to go the knowing ones predicted bad results. Their views were verified. The action of the opera hinges upon the old legend in Holland to the effect that every hundred years a demon with the Evil Eye returns to that country. The story goes that if he look upon a woman, she must marry within a month; on the other hand, should his glance rest upon a man, he shall not marry within a year. The adventures of a swell New Yorker who wears a monocle furnish the motive. A bright set of new living pictures, which are a great go, were displayed.

The coming week, what Manager Allen terms the Mid Summer Roof Garden Show, will be given on the stage of the theatre in conjunction with the pictures. This vaudeville season is expected to last five weeks. Those appearing at the opening comprise Helen Mora, George H. Wood, La Petite Freddie, Monroe and Mack, Dashaway and Moulton, Capitola Forrest, the Salambos, Georgie Bryton, and Harrigan, the tramp juggler. A feature of the pictures will be the presentation of the famous work by Schneider, entitled "The Dancing Girl in the Temple of Dionysius." The picture will be large enough to fill the entire stage, presenting in artistic reproduction twelve living subjects.

Representative Covert, of New York, the chairman of the House Committee on Patents, reported favorably 29, the bill to punish the pirating of dramatic compositions. The bill has the cordial support of the majority of the Patent Committee, and Speaker Crisp has promised Mr. Covert that a day shall be given him during the present session in which the bill may be considered. The opponents of the measure base their objections upon the ground that it is not advisable to add to the catalogue of crimes in the Federal and State courts. Mr. Covert believes that this argument will not influence the House to any extent, and so far as he can see, the bill is likely to meet the approval of a majority of the members, and pass without serious difficulty. An amendment has been added to the bill which says "that the presentation of copyrighted plays must be wilful and for the purpose of gain, before the penalty shall apply."

Robertson's romantic comedy, Home, subjected the members of the summer Comedy co. at the New National to more serious work than they have yet attempted this season. They were fully up to the requirements, and Frederick Bond, Joseph Wheelock, Jr., John Findlay, Charles MacKay, Alberta Gallatin, Mary Sanders, and Frances Stevens received fresh recognition of the strong favor in which they are held. The curtain-raiser, A Kiss in the Dark, gave Charles Coote excellent opportunities.

Manager E. H. Allen says that there will be an opera company in his house next Summer that will be a credit both to the house and to the management, if money can obtain it, and the genial manager adds emphatically, "and that goes."

Tim Murphy, who has been visiting his home for a short stay, left 26 for New York city to join Henry Guy Carleton, the author of his new play, Lem Kettle, for a tour of the lakes. He is enthusiastic over the chances, and pictures success from the start. "I have," he says, "a great play, a live manager, a first-class company, and a perfect equipment. The printing and lithographing is of the best, and the scenery—an exterior and an interior—from the brush of John R. Young, of the Broadway Theatre, will be a dream. The play is in three acts, the opening and closing acts being an exterior of a perfectly outlined country homestead and the interior of the second act a New York mansion on Fifth Avenue. Everything is perfect and if I can only fall in line with the other special features the work will be well done. The season opens Sept. 3 at Holyoke, Mass. We shall be in Washington Thanksgiving week at the Academy playing against my former manager, Charles Hoyt, whose company will be at the New National."

Annie Lewis, the star of R. M. Field's Boston Museum production of Prince Pro Tem, is at her home after a season of increasing hard work, enjoying a well-earned rest. She is daily perfecting herself in a complete knowledge of the drill manual, having as her instructor Sergeant Thomas A. Tomlinson, of the National Fencibles, one of the most capable drill masters in the District National Guard. Miss Lewis will spring a surprise in Prince Pro Tem.

H. G. Snow, business manager of Seidl's Symphony Orchestra, was in the city recently making arrangements for a series of concert events for next season.

Jack the Giant Killer, the juvenile opera by Professor Harry Wheaton Howard, which was so successfully given last Spring, will be performed again in the near future at Albaugh's Grand Opera House for the benefit of the Teachers' Aid and Annuity Fund and will be under the personal direction of the composer.

Alberta Gallatin, leading lady of the Summer stock at the New National, retired from the company June 30 for a needed rest. She will be succeeded by Maud Haslam, formerly of Charles Frohman's forces.

The Misses Leech, who made such a hit at The Fencibles' benefit at the Academy of Music in plantation novelties with banjo accompaniment, are the daughters of Daniel Leech, many years connected with the Smithsonian Institution, and nieces of the former director of the Mint.

Manager Grant Parrish had an immense attendance at River View on Sunday, when Ruby Devere, rightly named "The Queen of the Clouds," made a successful balloon ascension and parachute descent.

The Female Walking Match at Kernan's Lyceum Theatre Summer Garden is the only thing interesting at present to the patrons of this favorite vaudeville resort. The attendance continues good.

JOHN T. WARDE.

SAN FRANCISCO.

SAN FRANCISCO, June 26.

Harrigan crowded the California Theatre every night last week. Long before the curtain was raised at each and every performance, every seat had been sold, and those "cold-water throwers" who say that San Francisco is a "theatrical morgue" may now have the satisfaction of knowing that we are a lively corpse. Harrigan has again caught the town and is reaping the reward in money. Last night he presented The Mulligan Guards' Ball, when the Auditorium was again packed and the play received with every manifestation of delight. All the principals, the songs, and the finale of the second act were vociferously received.

At Morosco's Grand Opera House last evening May Nannary, a local actress, began a week's engagement, appearing in the title role of Tillotson's society drama, Queena. Miss Nannary is a fairly good actress. What she lacks is repose. Her face and actions are about the same either in tragic or comedy scenes and that is a fault which must be overcome before she can expect to be either a leading woman or a star. The support was exceptionally good, Wright Huntington, James B. Brophy and Leslie doing some very fine work.

At the Tivoli Opera House Tar and Tarter is still running to a large business. This is the fourth week, and from present indications the opera will be continued several weeks longer. Dick Turpin is in active preparation under the direction of Grattan Donnelly.

The Baldwin Theatre will be reopened for its twelfth regular season on Monday evening, July 2, with Cora Urquhart Potter and Kyrle Bellew in the new play Charlotte Corday. It was originally announced that the season would begin on July 2, but the steamer carrying the players will not arrive until that day, and in order to avoid any possible slips a week's grace has been extended them. The supporting co. is now here actively rehearsing the play, and by the time Potter and Bellew arrive all will be in readiness for them.

HARRY J. LASK.

BORN.

FRANCIS.—A son to W. T. Francis and wife (Emily Seymour), at Brooklyn, on June 29.

LEWIS.—A daughter, to Mr. and Mrs. Horace Lewis, on Wednesday, June 27.

MARRIED.

ADELMAN-GRAUL.—Joseph Adelman and Minnie Graul.

GOLDSMITH-WILLARD.—In New York, on June 26, I. Goldsmith and Eloise Willard.

JENKINS-CLARK.—R. G. Jenkins and Leona Clark.

JUCH-WELLMAN.—At Stamford, Conn., on June 26, Emma Juch and Francis Lewis Wellman.

PENNOYER-EAGER.—Carrie A. Pennoyer and Albert E. Eager, in Brooklyn, on June 23.

DIED.

ALBONI.—Countess Maria Alboni Pepoli, at Ville d'Avray, Italy.

BURT.—E. A. Burt, at St. Paul, Minn., on June 22, of typhoid fever.

BRYANT.—Frederick Bryant, in New York, on June 23.

CONWAY.—Henry J. Conway, in Baltimore, on June 22, aged 78.

SHAW.—Barton Shaw, son of J. Burton Shaw, of Chicago.

WEBER.—Bernard Weber, at Weehawken, N. J., on June 27.

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[ESTABLISHED JAN. 4, 1879.]

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EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - JULY 7, 1894

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BROOKLYN.
AMBROSE PARK—Buffalo Bill's Wild West.

THE DEADHEAD CURSE.

THE deadhead evil is almost as great a curse to American theatricals as play piracy. THE MIRROR recently stated that at a certain theatre in New York a thousand deadheads are admitted every week in the season, and that in the case of certain Boston theatres the number is twice that figure.

"This is even worse than certain London theatres that could be named," says the London *Referee*, commenting upon our article. "The evil is spreading here more than need warrants, for of course when people know that they can go to the theatre for nothing they will not be likely to pay to go anywhere, but will wait for 'paper.'"

The army of deadheads in Boston, New York, and other large American cities is growing steadily. Unless managers call a halt and reduce the free-list to legitimate proportions the time will not be far distant when the deadheads will largely outnumber the paying public.

The evil originated in a silly wish to give failure the appearance of success by "papering." The day is past when this device could deceive. To-day it is instantly discovered by the public and it is therefore no longer useful as a means for bad business.

A SUGGESTIVE INCIDENT.

THERE is of course no hope that the stage and the pulpit will ever go hand-in-hand, but the recognition of the stage as a mighty force for good in life will one of these days probably be generally admitted even by the church.

Now and then some clergyman who can attract attention in no other way dons his ancient armor and prims his rusty lance in a Quixote way at the stage as at a dragon. But as the days of dragons and windmill-achieving knights have passed, so has passed the time when any one in any community of intelligence can establish any bugbear doctrine as to the theatre.

The clergymen who from conviction on broad and humane lines are ready to inform the best that is in the theatre to-day outnumber the clergymen who insist upon the old belief that it is the favorite recruiting ground of the devil. And the most notable incident in this matter that has yet come to light is found in the production in Buffalo the other day by a company of professional actors of a play written by a local clergyman who spoke with enthusiasm—as he did with truth—of the great possibilities of the stage when he was called out by the audience that applauded his drama.

NEED FOR ONE MORE.

OF good omen is the welcome news that Mr. COVERT'S committee has favorably reported the bill to punish play thieves to the House of Representatives. Hope that the bill will become a law before the adjournment of this Congress is strongly revived by this piece of intelligence.

A dispatch to the *Herald* in this connection says:

"Opponents of the measure base their objection upon the ground that it is not advisable to add to the catalogue of crimes in the federal and state courts."

That objection is clearly fatuous. Why should any legislator object to increase the number of laws until every clearly defined species of wrong against society is represented? If there are omissions from the catalogue of crimes why should they not be supplied? The law is supposed to provide a penalty for all crimes. For years past it has provided no penalty for the crime of stealing plays. Is that a reason why this particular crime should continue to go unpunished, simply because certain timorous law-makers are averse to multiplying the penal offences now found upon our statute books?

The theory of the objectors of the class mentioned in the dispatch from Washington when reduced to plain English is that we have laws enough now, and if they do not protect citizens against robbery and pillage, then citizens ought not to expect Congress to take any further trouble in the premises, or if they do expect or demand relief they are extremely annoying and importunate citizens indeed.

Fortunately, there is good reason to believe that the Congressmen of this stripe are in a hopeless minority, and that if the bill reaches a vote it will pass the House.

THE jury system may be a failure in some cases, but in others it is a success. As the adage hath it, circumstances make a difference. An immemorial burlesquer got a verdict of $5,000 in a Southern city the other day on the theory that a fall into a street excavation had permanently destroyed her rather symmetry. Not one of the jurymen may have seen this performer in the prime of her physical pulchritude, but her traditions were potent enough to lift the verdict from the plane of dry, controverted fact into the realm of artistic justice.

THE National Electricians met in Philadelphia last week, and after their labors listened to electionary entertainment. Imagine the feelings of the makers before an assemblage no two of whom would probably agree upon the proper emphasis to be given a stated word or the pictorial value of the simplest comma in any selection!

TOO much culture sometimes begets ennui, and it would seem that under proper conditions blepharomia may also result from it. A Boston theatre as a hot weather advertisement served ice-cream to its matinee patrons, and of the 450 spoons passed out with the cream on a given day but sixteen were returned.

THE frenzy for "living pictures" has invaded educational institutions, and the "event girl graduate" now figures in this *fin de siècle* mode of display. But the event girl graduate was always a living picture.

THE system of calling small theatres in small towns of this country "opera houses," continues to find favor in such small towns. The Danville, Ky., Opera House was sold the other day for $1,475.

PERTINENT PUB.

SO SUFFERING HE.

MR. TRAVELER (*grateful*)—"And how did you know that I was an actor when you saw me at the Art Exhibition?"

MISS MANN—"I recognized it by the absorbed way in which you were looking at that exquisite profile of a man."—*Herald.*

SUPERSTITIOUS.

"Are you superstitious?" asked a bystander of a slowly rising young actor.

"A little," said the actor sadly. "I have learned from experience that to have just thirteen people in the audience inevitably means bad luck."

THE LATEST FROM BOSTON.

MR. HARDHEAD—"Yes, I've tried to read Ibsen, but I can't make out what he's driving at."

MISS HARDHEAD.—"One does not understand Ibsen."

MR. HARDHEAD—"One shovels him."—*Puck.*

PERSONAL.

WINTER.—William Winter has given up his proposed tour through Scotland on account of ill health, and sailed on Saturday for New York. This defers Mr. Winter's intention to add a new volume in his series known as "Shakespeare's London."

BELL.—Charles J. Bell and his wife (Eleanor Lane) are spending the Summer at Dahlonega, a cool place high up in the mountain region of Georgia.

HERRMANN.—The statement in the daily papers that Madame Herrmann is to introduce her celebrated dances in The Passing Show at the Casino is erroneous. Madame Herrmann received an offer of $500 a performance from Canary and Lederer but she declined it.

FISKE.—Stephen Fiske suggests, in the *Spirit of the Times*, that "every person employed in a theatre should be obliged by a clause in the contract to be a member of the Actors' Fund and to pay the $2 annual dues out of the second week's salary or wages. As a rule the persons relieved by the Fund contribute nothing to it."

SANGER.—The directors of the Madison Square Garden have appointed Frank W. Sanger manager for two years more at a salary of $10,000 per annum. The directors were highly pleased with Mr. Sanger's administration during the past year.

KLEIN.—Charles Klein has gone to Sheepshead Bay for the Summer.

MOSS.—Theodore Moss's family are at Long Branch, but Mr. Moss is detained in the city in connection with his duties as Subway Commissioner.

PALMER.—A. M. Palmer spends half his time at Stamford. He comes to town three days a week.

PAUL.—Howard Paul sailed for England on the *Paris* last Wednesday. He will settle his affairs in England and return to New York to make his home here. Mr. Paul expects to be back the last week in August. He intends to go to the Adirondacks for a few weeks.

RICHMAN.—Among the most promising of young actors—one for whom THE MIRROR predicts a brilliant career—is Charles J. Richman. His acting in Hermann and Margaret Fleming recently brought him into prominence and demand. Among the many that desired to engage him for next season were Rose Coghlan, Minnie Seligman-Cutting, Carrie Turner, Marie Burroughs, Tim Murphy, and Joseph Haworth for On the Mississippi. The Bonnifields made him an offer to play leading business with them for two seasons, originating parts in their prospective New York productions. Mr. Richman waited, however, and he has been rewarded by an engagement for next season in A. M. Palmer's stock company. In that organization Mr. Richman ought to make his mark. He will spend the Summer in the West.

KAUSER.—Alice Kauser is in Paris, visiting friends.

SULLY.—Daniel Sully is enjoying life on his Ulster County farm. Incidentally, he is learning to use a typewriter, and the result is that his friends are in receipt of frequent letters. This does not denote a budding ambition on Mr. Sully's part to become a gentle correspondent; he simply does it for practice.

HALE.—Walter Stearns Hale, who is as clever both as an artist and as an actor that it is sometimes difficult to distinguish which is his avocation, is very prominent as an illustrator in the *Southern Magazine*. In the July number of this publication Mr. Hale has the frontispiece, a spirited and artistic escapade, entitled "A Squall, Panama Bay," and the leading article, entitled "Up the Coast from Panama," was written as well as illustrated by him. Mr. Hale will next season be a member of the Lyceum Theatre stock company of this city.

KELLY.—John T. Kelly, the colloquial comic, is taking the hot mineral baths at St. Clemens, Mich., and writes to THE MIRROR that he was never in such good condition for work as now, and that he is having a glorious time.

CLAPP.—The degree of H. A. has been conferred upon Henry A. Clapp, dramatic editor of the Boston *Advertiser*. The *Journal*, of his city, gratefully comments: "For a long time he has been a master of dramatic criticism."

SARGENT.—Franklin H. Sargent went to Philadelphia last Friday to read a paper before the National Convention of Elocutionists. The subject was "The Value of Elocution to the Stage."

ABBOTT.—Charles Abbott will act again next season, after several years spent in management. He is to play Miles McKenna in Rosedale.

CRANE.—William H. Crane is passing the warm weather alternately at his seaside home at Cohasset, Mass., and on his steam yacht, cruising off Nantucket Beach and about Boston harbor. He is studying the character of Falstaff, in which he will appear next season, as well as the new play written for him by Martha Morton.

PERUGINI.—Signor Perugini will be the leading tenor of the Louise Beaudet Opera company next season.

RUSSELL.—Lillian Russell has not yet signed with Abbey, Schoeffel and Grau for longer than a brief season in September at the London Lyceum. There is a strong probability, however, that she will afterwards remain under their management.

A PHASE OF MODERN JOURNALISM.

George R. Sims, who writes for the London *Referee* under the signature of "Dagonet," had a very timely article on the death of Edmund Yates, who was his personal friend, and in the course of the article had this to say of a "journalism" that is quite as well known here as it is in London:

"Every man worth his salt must have enemies, but I have never been able to persuade myself that a journalist should use his pen as a weapon in his own private or professional quarrels. It is all a question of temperament. Some men are born adversaries and are only at their best when they are fighting. I prefer to take things pleasantly, and if any one offends me, or annoys me, to shrug my shoulders and jingle the bells of my jester's cap. There is a good deal too much personality and abuse in the press at the present moment. The disfiguring features of the new journalism are egotism and insolence. I have lately read in some of the 'superior' journals criticisms and reviews which in the good old days of dueling would have been answered at twenty paces. If I think a novel or a play bad I have a perfect right to express my opinion; but if I do not like the novel or the play I have no right to make my notice one long studied insult to the author. The new journalism has given us the journalistic bargee, and the bargee seems to think he has proved his superiority to the common herd directly he has called the object of his animosity a d——d fool.

"What we want, in the interest not only of art and literature, but of society and of humanity, is to revive the lost art of courtesy. A desire to annoy, to hold up to ridicule, to cause pain, is a distinguishing feature of end-of-the-century sentiment. It is so easy to be cruel, to say spiteful things, to be cynical and insolent and abusive. The most ignorant cough in a London slum can insult and annoy and express contempt. There is no art in that; and yet there are men to-day who pride themselves upon their artistic feeling, who prate about art and culture morning, noon, and night, and who yet, directly they are given the opportunity of publicly expressing an opinion on work which is not after their own school, consider they have discharged the whole duty of the critic as soon as they have exhausted their vocabulary of vituperation. They look upon all men who are not with them as against them, and they endeavor to see how many wounds they can inflict in a limited space of time.

"A good deal of the personality which is the reproach of up-to-date journalism is due not so much to a desire to be cruel as to be smart. The young man who dips his pen in vitriol and proceeds to flick it in the eyes of his victim is not really a malignant cad. He does not realize the pain he is causing. He only thinks of the effect he is producing by the directness of his aim, and he knows that nowadays he can indulge in his favorite pastime without any fear as to his personal safety. The face of his victim is exposed—he himself wears a mask."

NOTES AND QUERIES.

G. H. B., Boston.—Joseph Haworth made his professional debut as the Duke of Buckingham in Richard III. at Cleveland, Ohio, in May, 1879, on the occasion of a benefit to Charlotte Crampton. Miss Crampton played the part of Richard, and the other characters were assumed by members of John Ellsler's stock company.

C. C. B., Campbell, Minn.—A dresser need not necessarily have any practical experience in tailoring and dressmaking. Punctuality, rapidity in dressing, and some knowledge of make-up and costuming, are the special qualifications for the position. Most of the "stars" on the American stage have dressers. Occasionally they get a dressing down from the critics. Once in a while a member of the supporting cast is allowed to dress up a small part.

REMINISCENT.

How dear (?) to my heart are the scenes that I've played in,
When fond (?) recollections present them to view,
The cities and towns, and the bunghs that I've stayed in,
And every load (?) spot that the tour took me to.
The leading man great, and the double-dyed villain,
The heroine sad, with her quiet, bleeding heart—
The young amateur who's both anxious and willing—
To jump on at short notice and play at your part.
The old broken contract; the iron-bound contract;
The mouldy old contract that hangs in a frame.

In the first scene of all, when the company is starting,
Good feeling of friendship on each face is read;
But, oh! what a difference when the time comes for parting,
In place of good feeling, there's malice instead.
The leading comedian, he has his troubles—
The juvenile man is much annoyed, too,—
Because the soubrette in her corner simply bubbles
Completely (?) o'erflowing the cement (?) issues.
The old broken friendship, the broken-bound friendship,
The stone-covered friendship that hangs in a frame.

When the players disband and friendship is broken,
Some go their way without causing regret,
Some express sorrow for bitter words spoken,
While others prefer to forgive and forget;
But take them together, these folks of the stage,
They always seem ready one's grief to assuage,
And ever respond to sweet Charity's call.
The old opera benefit; the iron-bound benefit,
The stone-covered benefit, they play for them all.

FRANK DAYTON.

FAVORABLY REPORTED.

The House Committee on Patents Endorses the Bill to Jail Play Thieves.

Last Friday Chairman James C. Covert, of the Committee on Patents of the House of Representatives, reported favorably to that body the dramatists' bill to punish play piracy. In spite of the bitter opposition of one or two members, the majority of the Patents Committee voted to report the bill intact, as originally presented.

That is the first real victory scored in the present effort to obtain a proper recognition of the property rights of playowners and dramatists, and it reflects credit upon the skill and influence of Mr. Covert, who is one of the strongest champions that the measure has in Congress. Mr. Hutcheson, of Texas, and Mr. Robbins, of Georgia, fought tooth and nail against the bill in committee, but the result shows that their ill-advised hostility to the interests involved was fruitless.

Mr. Covert has introduced a formal resolution assigning a day for the consideration of the bill by the House, and this is pending before the Committee on Rules, with every prospect of favorable action.

During the discussion of the Anti Option Act before the House a few days ago, Mr. Covert had an opportunity to inform the members with reference to the dramatists bill in the course of an able speech. Mr. Covert said:

"But as to the penalty clauses of this bill, Mr. Chairman. There is to-day pending in this House a measure introduced by my esteemed colleague, Mr. Cummings, looking to the protection of native authors of dramatic compositions. Our native dramatic authors have added lustre to our civilization by the production of some of the most finished and admired plays known to the stage of the civilized world.

"They have vainly sought under the copyright law as it stands on the statute book for any adequate protection to their literary property. They have found by sad experience that the law as it stands is entirely inadequate to afford them relief. Their plays are pirated, and the pirates laugh at court injunctions and successfully evade the service of judicial papers forbidding their larcenous acts.

"The offenders can not be punished through any method of civil procedure. They are irresponsible; they have no fixed habitat; they can not respond in money damages which may be obtained against them in a suit at law. These authors have come to the doors of this Congress asking that the work of their brains, literary property which in its own right ought to be hedged in and surrounded by all the provisions that can be made to guard and protect it, shall be shielded from bald and open larceny. They have asked us to make the unlawful piracy of their plays a misdemeanor, subjecting the offender to the possibility at the utmost, of one year's imprisonment or the payment of a moderate fine. What they ask, I submit, is only reasonable and proper. It is absolutely necessary for the protection of their property; it is but a measure of simple justice.

"Mr. Chairman, that bill has been fought, it has been resisted, and will be fought to the end, upon the expressed declaration of its opponents that they do not want to add to the catalogue of crimes; they do not want to establish a new criminal offense; they do not want to have any addition made to the penal powers of the Federal courts. Think of it! Owners of literary property denied the protection that is accorded to the owner of a woolpile or the possessor of a yellow dog, for the reason that the list of offences under the Federal law must not be increased! I ask the attention of these gentlemen who have opposed the American Dramatists' Copyright bill, I ask the attention of this House, to the penalties imposed by a section of the pending measure, which my friend from Missouri has intimated need not necessarily occupy the consideration of this body.

"Mr. Chairman, for the slightest misdirection, for the slightest malfeasance on the part of a dealer in futures or options, for a single omission to make one single trifling entry pertaining to a trivial business transaction in his books, a man may be arrested and taken before the court, tried, convicted, and sentenced to a term of imprisonment not exceeding two years, or a fine not exceeding $2,000, or both such fine and imprisonment. Surely the punishment more than fits the crime. What do you say to this, opponents of the measure seeking to afford some means of protection to the brain workers of this land? Shall you let the piracy of literary property go unpunished, and yet condemn the defendants in proceedings under this bill in advance?"

Mr. Covert's vigorous and convincing reference to the bill in which all reputable managers and actors are so deeply interested, was heard with close attention, and at its conclusion the speech was applauded heartily.

Speaker Crisp has assured Mr. Covert that a day shall be set apart before the present session closes for the consideration of the bill by the House. It is thought now that a strong majority of the members will approve it if it comes to a vote.

The prospect, therefore, that the bill will go through this year has brightened suddenly, and it may be that within a month the penalty of summary imprisonment will stare every play pirate in the face.

The pecuniary advantage to reputable managers in the event of this bill becoming a law will be enormous. Vast expanses of territory that are now practically valueless owing to their infestment by dramatic thieves will become once more profitable fields for legitimate managers, authors, and actors.

The Herald.

As the law recognizes property in plays it is no more than just that it should protect the owner against piracy, and this, it is reported from Washington, Congress is expected to do.

Illustrated London News.

It is in the line with the plan advocated for many years by THE NEW YORK DRAMATIC MIRROR. It is the only measure that will extinguish the flagrant invasions against play-owners that are committed with impudent daring in all sections of the United States.

Rochester Union and Advertiser.

It has been clearly demonstrated that the only way to stop the stealing of plays is to make it a crime punishable with imprisonment, as theft is usually punished. The amendment proposed by the American Dramatists' Club ought to be adopted, and it is to be hoped that the bill introduced for that purpose in the house by Mr. Cummings, of New York, will be passed by Congress.

Detroit Free Press.

What the dramatists and members of the theatrical profession ask in this matter is eminently right and proper. They are clearly entitled to the protection they seek, and Congress ought to pass the bill at the earliest practicable moment.

The Morning Journal.

The bill for more strict dramatic copyright laws, which has recently had the energetic support of the leading playwrights of the country, will probably receive immediate favorable action by the House Committee on Patents, and the outlook for its passage by the present Congress is very good. The play-pirates will therefore do well to assume an attitude of discretion, for the bill is likely to carry with it a clause providing for the imprisonment of offenders against it.

Rochester Union and Advertiser.

It is a remarkable fact that the opposition to international copyright, so long maintained by Congressmen from the West and South, is now turned against the bill for the amendment of the copyright laws so as to make the piracy of plays a crime punishable with imprisonment. On this subject THE NEW YORK DRAMATIC MIRROR says:

The probability of the bill passing the Senate is strong. It is in the House and from the Southern and Western members that opposition is likely to come. Strange to say, the Southerners and Westerners, whose country is devastated by pirates, are more or less opposed to protecting brain products. They seem to have an idea that literary and dramatic works are the growth of the East and the North, and, therefore, that the bill to aid piracy is going to help these sections. It is amazing to reflect that intelligent men can be found among our law-makers who prefer to protect thieves from punishment rather than to help honest men maintain their rights. If managers in the sections of the country named will write to their Congressmen urging favorable action on the Copyright amendment they can do good service just at this time.

It required agitation for many years, the making of many speeches, and the publishing of thousands of pamphlets and editorials to convince the rustic Solons that it was not right for them to steal the books of foreign authors, and thereby force American authors to do business in a receiver's market, a market where all the goods but their own had been stolen. The cry of these backwoods statesmen was that international copyright would make books dearer, and that therefore in the interest of their constituents they should continue the policy of theft. When that policy was abandoned and the government offered protection to foreign authors the advocates of the policy of robbery marvelled that books were, on the whole, no dearer than before. But, having become accustomed to protect literary thieves they now apparently persuade themselves that it is their duty to protect the play pirates among their constituents. It is to be hoped that their eyes may be opened to the stupidity and iniquity of their position in time to secure the passage of the bill in question.

AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

A. M. Palmer received the manuscript of The District Attorney last week from the authors. The play will be produced by Mr. Palmer's stock company at Palmer's next season.

* * *

Lucius Henderson is composing the score of an opera for which Edwin Milton Royle will write the book.

* * *

H. Grattan Donnelly is said to be writing a play for Stuart Robson.

* * *

Howard Aubrey, an amateur actor of Detroit, who wrote a libretto for the comic opera called Casimir, has written a one-act play entitled Comedy of Elopement.

* * *

Minnie Brown, daughter of D. D. Brown, of Kalamazoo, Mich., has made a farce from the book entitled "Grammarland." The parts of speech are made to appear before Judge Grammar and explain their importance. The farce was recently performed in one of the Evanston public schools in which the author is a teacher.

* * *

Old Glory is the title of a military drama that Charles W. Doty, of Lewiston, Ill., expects to have ready for production next season.

* * *

James O'Conor Roach is hard at work on a new play for a prominent star.

* * *

Joseph H. Young, a court reporter in Oberlin, Kans., has written a play called The Theft of a Name which is said to have been declared favorably upon by a prominent critic. The play will be produced in Oberlin by amateurs on July 25.

* * *

The Old Boy is the title of a farcical comedy by Henry White, of the Brooklyn *Times*. It will be played next season. The foyer of the Metropolitan during a French ball is one of the scenes. The fact that French balls are never held at the Metropolitan will make the scene none the less interesting.

THE GRAND OPERA HOUSE BOSTON

Season at this Theatre opens early in August with a list of high-class bookings, superior in point of general excellence to any ever presented at this Theatre.

Scenic productions have often been spoiled by inadequate stage facilities. The stage of this theatre is one of the largest in the entire country and will readily accommodate the most massive productions.

Comedy, drama, and spectacular attractions may apply to the management for open time. The best only will be considered.

Will be refurnished and redecorated for the opening. Lighted by gas and electricity, thoroughly equipped with new scenery and properties. Seating capacity, 2,600.

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NEW YORK.

ABOUT ACTRESSES.

Professionals in New York and San Francisco probably remember Ethel Corlette, a young actress and singer, who gave promise of a successful career several years ago. She is the daughter of Theresa Corlette, a newspaper writer, whose signature, "Silver Pen," is well known. Miss Corlette went to Milan three seasons back to study for the operatic stage. She made her debut not long ago in one of the principal Italian towns, and since then she has appeared in several exacting roles with pronounced success. She is to appear soon in critical Milan. She is known in Italy as Signorina Adelina Zelda. At Bassano on June 5 she scored a triumph as Amina in La Sonnambula. According to the Milan papers her voice, skill and talent were rapturously applauded. The *Vicenza* said: "She has a voice of grand volume, splendidly cultivated. The difficult role was finely rendered, and her true merit created a furore." She had two encores for "*una voce poco fa*" and five curtain calls.

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A fine portrait of Kathrine Clemmons appears in the last number of the London *Westminster Budget*. The accompanying article contains the information that Miss Clemmons' entourage consists of a maid, a companion and a dog; that she intends to have an English play, an English company, and a London theatre. "She is tall and charmingly moulded, and owns to twenty-three summers," says the *Budget*. "She is a pure blonde, with hair of the Christine Nilsson shade, and absolutely unartificial. Her eyes are blue, and her face is full of expression and intensity. She has a positively musical voice, soft, sweet, and free from even a suspicion of a twang."

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Fanny Davenport's Summer home, "Melbourne Hall," at Sunny Cove, near South Duxbury, Mass., is all that could be desired by its owner in respect to beauty, spaciousness and comfort. The ground floor has a large hall and five immense rooms—the parlor, dining-room, library, sitting-room and billiard room. The kitchen, laundry, etc., are in the rear. On the second floor are situated a large hall room, five bed-chambers and two bath-rooms. Above is Miss Davenport's studio for she has lately developed a love for painting, in which occupation she finds rest. Her library is large and well chosen. A great number of pictures hang on the walls. The grounds comprise twenty-nine acres. Two gardeners are employed constantly in developing its beauties of flowers and shrubbery. This Summer Miss Davenport keeps no horses, as both she and Mr. MacDowell find more pleasure in boating. They own several swift sailboats.

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Marion Manola-Mason thinks that actors lack public spirit. She tells a Boston newspaper that "They go along day in and day out, just in the same old way, absorbed in their stage life and in nothing else. The newspapers had columns and columns about the assassination of Carnot. That evening I met several actors, and one of them really confessed that he did not know that anybody in particular had been assassinated, and that in fact he did not know who President Carnot was any way. Now, perhaps you may think this to be an extreme case, but I assure you that it is not. The man I refer to is looked upon as a good actor, and is fairly well educated. Hundreds of other like instances I could point out to you if you had but the time to listen. This man confessed to me honestly and sincerely that the only time that he read a newspaper was when it contained a dramatic notice either of himself or his friends. He looks eagerly forward to Tuesday morning to see what the critic has to say of him, and with this end in view he will purchase every newspaper published in the city that he happens to be playing in. If the notices are good he will cut them out and put them in his scrap book. If they are bad he will throw them away and make up his mind that the critic is his personal enemy, and doesn't know his business. He never reads an editorial. He doesn't know nor care about the tariff, the silver question, what Congress is doing, or anything else. Men may shake the world with a great speech, but this is a minor detail compared as to whether or not the actor has received a good notice."

☞ Large date book for '94-5 will be sent on receipt of fifty cents. Supply Department DRAMATIC MIRROR.

SAID TO THE MIRROR.

EDNA MILTON ROYLE: "Wanted: A divorce—a divorce between Art and Buncombe. When the present circussing press agent's idea of advertising shall have faded away, when certain kinds of newspaper notoriety shall be considered as injurious as it is now considered indispensable; when real artists refuse to be exploited by any and every hopelessly silly and undignified expedient—then truly will a millennial respectability envelope artists, newspapers, and the gentle reader alike. Let us pray for that day."

ALFRED KENNEDY: "I've almost finished a new Russian play. The incidents of the plot occur in Washington. Albert Ellery Berg and I have just completed our new mining play, A Girl of the Mines. We hope to find a manager who will stage the piece in first-class style."

SAM PRATT: "Don't forget that the National Association of Bill Posters will hold their annual convention at Philadelphia on July 10. There will be representatives there from all over the United States and Canada, and it will be an important gathering."

NESTOR LENNOX: "I learn that a woman is masquerading in this city as my sister-in-law, and is getting seats at the theatres on that claim. The woman is a fraud."

CHARLES F. DITTMAR: "The new scenery for The Captain's Mate was shown last Wednesday to several invited guests, among whom was Commodore J. C. Kastendiek, of the Sandy Hook line. He offered $10,000 for a third interest in the production, which of course I politely refused, as I would not like to part with what I think will be a big success the coming season. I have signed contracts to take The Captain's Mate and The Pay Train through England, Ireland and Scotland next May."

C. G. GUSMAN: "I am engaging my Summer stock company for Cape May. Aubrey Boucicault has signed with me as leading man."

C. T. DAZEY: "I read in last week's *Clipper* that 'Richard Pitrot will translate In Old Kentucky, and will effect its production in several countries of the European continent.' That is news to me. Who is Richard Pitrot and how is it that he makes these wonderful arrangements for my play without so much as by your leave?"

GUSTAVE FROHMAN: "By the middle of September I shall have four Jane companies in the field, Eastern and Western. We shall continue to play all Summer and next season the Southern Jane company will start South on Sept. 15 with Belle Gilbert, the Southern favorite, as Jane. The Northern Jane will leave Chicago about the end of August."

E. P. STIPSON: "I am just back from an extensive Western tour in the interests of the Globe Ticket Company. I found business satisfactory and the general impression among managers is that good times will come again after the holidays."

LEW DOCKSTADER: "I have discovered a gem in the vocal line. His name is Perry, and he was until recently a midshipman in the English navy. He has a wonderful tenor voice. I predict that he will be the hit of the season of '94-5 in the line of ballad singing."

SIDNEY R. ELLIS: "My work for next season is nearly ended. I have engaged all the people for the Derby Winner, and the play is booked solid. Nearly all the company is engaged for Darkest Russia, too. It is not impossible that I shall make other productions before the close of next season."

J. W. HAVES: "I'm off to my Summer place at Bar Harbor. I shall stay there until the rehearsals of The Kid begin, which will be early in August. The latest addition to the company is Dorothy Kent, a society belle of Haverhill, Mass."

W. D. MANN: "It is a mistaken notion that one gets rest by going to Europe. I've just been across for Evans and Hoey and I assure you I never worked so hard in all my life. I was away ninety days and every night I was in some theatre or other. Now I am busy preparing for our next season."

A. R. ERLANGER: "I can't complain of hard times. The books of the Klaw and Erlanger Exchange show an increase of thirty per cent. on the business of any previous year. I never saw so many out-of-town managers here at the same time. All are sanguine of a good season."

TELEGRAPHIC NEWS

CHICAGO.

"Bill" Hall's Hot-Weather Gossip of Current Attractions and the Actor Folk.

[*Special to The Mirror.*]

CHICAGO, July 2.

We have had frightfully hot weather here during the past week, and the extreme heat, coupled with the railroad tie-up, which has rendered suburban train service very uncertain, has cut into the attendance at the theatres very seriously. Manager David Henderson tells me that Chicago has never seen such continued hot weather since 1887, when he put on his first version of Aladdin at the Chicago Opera House. His business this year has fallen behind that of former years somewhat, even though the present production is more costly and elaborate, but I feel sure that a spell of cool weather would shoot the houses up to the top-notch. The performance now goes very smoothly, and it will no doubt run into October.

Manager Henderson's lease of the Chicago Opera House expires next year, but he has just concluded another lease for ten years from that time. Frank Richards will remain here with him to do the press work until the opening of the Duquesne Theatre, in Pittsburg, when Frank Murray will come on to finish out the run and precede the company on the road.

Alf. Hayman and Sam Myers, of the Frohman forces, spent Friday here, lunching with George Charlton, of the Alton road, at the Great Northern. They left over the Alton at 6 P. M. for Denver. Mr. Hayman will proceed on to the coast to arrange for the Empire's season there, while Mr. Myers goes up to Manitou to spend his vacation. He will join the company as manager when it opens in Denver after three weeks more here.

It has been decided to keep Sowing the Wind on at the Columbia during the balance of the engagement rather than tempt fortune by defying the heat and spoiling Liberty Hall and the other plays for the return engagement in the Fall. Business continues fair.

The last time Alf. Hayman was here he was obliged to wear a chamois vest to keep warm. This time he wouldn't have worn anything had he not feared to violate a city ordinance. He says that he has sent his wife to Long Branch for the Summer.

Willie Seymour has been rehearsing Joseph Brooks' stock company at McVicker's this week. The other day he showed me a letter from Boston saying that it was actually cold there. It made good reading in such weather as we had. The company, by the way, is a strong one, and it reopened McVicker's for the season to-night, scoring a hit in Frank Reinau's new play, An American Heiress. It will hold the boards until Augustus Thomas' New Blood is ready for the production.

Orrin Johnson, of the company, who was called away by the death of his mother during the engagement of The Girl I Left Behind Me at the Schiller last Summer, was summoned to Louisville last week by the sudden death of his father. He returned in time for the final dress rehearsal last night.

Treasurer Harry Summers, of McVicker's, who has been spending his vacation on the Pacific coast, returned Friday ready for business and looking well.

Manager Henderson has concluded a playing arrangement with the Broadway Theatre, Denver.

Frank V. Hawley, so many years with Janauschek, was here last week and he signed a contract with Colonel Jack Haverly for the use of the Haverly name for five years. He expects to sign Billy Rice and other good people and will put the "original Haverly Minstrels" on the road next season.

Seabrooke and his company arrived here last Sunday night and rehearsed all week, opening at the Grand Opera House last evening in Tabasco and scoring a success. Seabrooke, Otis Harlan and Elvia Crox were enthusiastically received. Harry Hamlin has been in the East, Fred Hamlin is in Europe, and their father, the veteran John A., popped into the saddle in their absence, and showed that he is still in it by working up a big opening.

David E. Sasseen has resigned from the staff of the *Herald*, and expects to go on the the road next season with a leading attraction.

Charles E. Pepper, Washington correspondent of the Chicago *Tribune*, has purchased an interest in the *Evening Mail* here, and will soon take the editorial helm, Leigh Reilly remaining at the head of the business department.

The Bohemian Girl was produced with success at the Schuler last evening by the Summer opera company. This opera is usually a success. The only Bohemian girl I remember as a distinct failure was one I engaged some years ago to do housework in my small family. She rejoiced in the "soubretty" name of Huska Zepa. One evening I went home, handed her a bundle of my newly-laundered collars and cuffs, and airily asked her to "put them on the ice." She took me at my word, and when I found the soggy mass in the ice-box the next morning I was obliged to return it to the laundry. After giving Huska a week's notice I went out in the back yard and sang "The Heart Bowed Down." And that Bohemian girl left the same night. Maybe it was my singing.

But Prior and Wolff's Bohemian Girl is all right. We miss Jane Stuart who has gone to join Struck Oil, but Miss Delaporte and Messrs. Wolf, Libbey, Stephens and Smith do remarkably well. Dorothy is underlined for next Sunday and this means another hot week of rehearsals and performances.

Joseph Somers, a brother of Mrs. Ada Somers-McWade, the soprano, has taken the management of the Hotel Imperial, at Michigan Boulevard and Twelfth Street.

My friend Charlie Clayton has returned from New York in great shape. He says Broadway is a sight. That the police are compelled to keep the crowds moving. He says a policeman goes along and touches an actor on the shoulder and the actor turns around and touches him right back.

More soubrette names for the album: Marjorie Thornton, from Manager Rose, of Gus Hill's forces; also Niddy La Marie, from Dick Brown, of Philadelphia, who writes that she is new in the business. Her father owns a big lumber yard in the South, he says, but at her finish it will be a match factory.

Gerald Griffin, Frank Riedle and Tony Denier, Jr., have gone to Sisters Lake, Mich., for their annual fishing excursion, armed with plenty of bait.

Frank Lawtor, Eddie Giguere and other specialty people are giving a good entertainment at the Masonic Temple roof garden. A great outside gallery is to be built all around the roof.

Frank Hall's Casino, which has been doing well with continuous performances, will close soon for four weeks, to be redecorated for the Fall and Winter season.

Captain Paul Boyton and a syndicate are about to open a novel water toboggan on Cottage Grove Avenue.

Max Bendix's Summer night concerts at Battery D are doing well.

Horace Vinton began a stock season with The Runaway Wife at the Criterion with Charles T. Ellis yesterday.

Charley's Aunt at Hooley's, stands the heat about as well as any of the attractions. The 100th performance will soon be celebrated with souvenirs.

Uncle Tom has been braving the heat at Havlin's, and Sam T. Jack's Madison Street Opera House is in full blast.

I hope the sun and the strikers will weaken pretty soon.

"BILL" HALL.

PHILADELPHIA.

Pauline Hall Was Ill—Last Week of Princess Bonnie—Gossip of the Theatres.

[*Special to The Mirror.*]

PHILADELPHIA, July 2.

Pauline Hall was taken with an attack of laryngitis early last week, and was not able to appear after Tuesday. Wednesday evening her understudy took the part of Ralph Rackstraw, giving a creditable performance. This was the last performance, for the Park closed, and will so remain until the commencement of the Fall season in September. The engagement was for four weeks, but Manager Howe continued within a few days of eight. Pinafore was handsomely mounted, and with the living pictures, the attraction was a strong and inviting one. As business has run, the Park has come out of the hurly burly about as well as its sister theatres.

The fifteenth and last week of Princess Bonnie began this evening with a very large house. Tuesday will be the hundredth performance and souvenir night. Every seat in the house is sold. The engagement has been phenomenal in its success, and notwithstanding the oppressing heat of the last fortnight, the attendance has been quite satisfactory. Developments of the past week lead to the belief that the company will not go to Boston, but will remain here, opening at the Broad for a three months' engagement in September. Managers Nixon and Zimmerman are very anxious to have the opera remain, and have offered Willard Spenser unusual terms, which may be considered as virtually accepted. It is also a fact that Eleanore Mayo will not return from Europe to take her place in the title-role, but that another artiste has already been offered the position. The remainder of the company will doubtless remain, although no contracts have as yet been signed.

Fort's Comic Opera company, after a fair week with Pinafore, returns to The Mikado this evening, and the move is wise and timely. The house is large. After this week the company goes to Baltimore, where it will give for the first time in that city the living pictures in conjunction with repertoire.

The New York Grand Opera company closed their week's season at the Empire Wednesday without a dollar of debt. Manager Howe is very anxious to have the company appear at the Park. It is not, at this writing, definitely settled what will be the outcome. If Madame Natali will consent to come, the event will be a certainty. It is understood that Madame Vetta, who is in the Catskills, will be one of the principals. She is a favorite here.

Grand opera will be given at the Grand for the regular Summer and Fall season, commencing on July 9, opening with Aida.

The Bijou is doing its usual business, with no apparent change.

Mabella Baker, upon the closing of Princess Bonnie, will go to Baltimore with her husband, George Broderick, of Fort's Comic Opera. She has made a strong impression as Susan Crabbe, and Donna Pomposa. Her voice is a rich and orotund contralto of surprising sweetness and volume.

Mrs. Jennie Kimball has signed Matt L. Berry as her advance agent for next season. She regards him as a first-class catch.

Willard Spenser has been confined to his house for ten days with a threatened attack of pneumonia, brought on by exposure, and overwork.

Lillian Relma, wife of Melvin Hye, inherits a fine property through the decease of her mother, Mrs. William Riely, at Paso Robles, Cal., June 9.

The Fall of Herculaneum, open-air exhibition, is drawing heavy attendance at Forepaugh Park, and will continue all Summer with similar patronage.

Manager Nixon has left for his Summer vacation.

After the current week there will be but one legitimate house open in the city, and so will it remain until the ides of August.

EDWIN RUSHTON.

BOSTON.

Production of Davy Jones at the Museum—Manola-Mason's Revival of The Mikado—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, July 2.

Not in the least like mid-summer is the present condition of theatrical affairs in this city. Ordinarily the houses are nearly all closed and theatregoers are all away at the mountains or beaches. This year, on the contrary, the amusement-seekers seem to have remained in town and the houses which afford bills of light opera have been accorded excellent patronage and the season seems to have even brighter prospects.

The feature to-night was the production of Davy Jones, the latest comic opera by Fred. Miller, Jr., whose Ship Ahoy and Golden Wedding had such long runs in this city. The piece was put on for a Summer run at the Museum to-night after careful preparation under the direction of Napier Lothian, Jr., the composer being in charge of the musical end of the performance. The cast was as follows:

Sandy Lee	Lon P. Brine
Slick	Harry Kelly
Tim Tum Pogo	Eddie Smith
Trusty	Robert Evans
Quizzles	Jere B. McAuliffe
"It"	Richard Carle
Bailiff	Dave Gilbert
Rozalie	Maud K. Williams
Bottles	Mamie Gilroy
Lucretia	Gertrude Fort
Princess Manolia	May S. Boyesen
Commodore Dominick Shay	Dan Daly

The operetta is a satire on the American fad of marrying titled nobility and the story has been published in THE MIRROR. The chief merit of the piece lies in its music, which is almost without exception catchy and of a nature to become exceedingly popular with Summer audiences. The cast is a good one, Dan Daly being a particular strong favorite with Boston audiences.

The Mikado is the opera of the week of the Manola-Mason company at the Park. The season at this house has been very successful. The Mikado has been given a capital cast and the part of Yum-Yum has never been better sung here than by Mrs. Mason. Jack is the Poo-Bah of the cast, and George Boniface, Jr., the Ko-Ko, as George Wilson is out of the cast, the reason assigned being trouble with his voice. There is a considerable interest in the Pitti-Sing of the cast, Ethel Balch, who has many friends here, and who fully divided the honors with Manola so far as the women were concerned.

There is no change of bill at the Tremont.

At Keith's New Theatre Unthan, the armless wonder, has aroused the greatest enthusiasm, and the theatre was packed all last week in spite of the heat. Among those who are in the vaudeville bill this week are Ross and Fenton.

At the Palace living pictures, burlesque, and variety serve to entertain large audiences, who are able to keep cool in Colonel Austin's popular house.

Marie Burress finds quite a call for her services as Rosalind in out-of-door performances of As You Like It. Her impersonation of the part here last Spring added greatly to her reputation. She has been engaged to take the part at the performance at Intervale, N. H., on Aug. 10. Among those who are to take part in that production are Agnes Booth, Maude Banks, Agnes Huntington, Charles Barron, Eugene Ormonde, Louis Harrison, Sydney Booth, and the Temple Quartette. The production will be under the direction of Kendall Weston.

The lease and option on the Boudoin Square Theatre property expired yesterday so far as Charles F. Atkinson is concerned, and he has not signified his intention of renewing the one or taking up the other. The house now passes into the hands of the builders, Woodbur and Leighton, who will place it on the market. It is expected that the house will be disposed of by private sale during this week, as there are several intending purchasers, and one offer has been made already.

Boston has had a visitor this week whose name should go in Biff Hall's list, although the owner is a governor's daughter instead of a soubrette. It is little Ima Hogg of Texas. Twist the name around and make it Ima Little Hogg and you get the prize combination.

Florence Baker, the serpentine dancer, loses her case in attempting to break her father's will, and she must be satisfied with the $5 which he left her.

George W. Neville is spending the Summer at the Sunnyside Cottage, Beachmont, as the guest of the baritone, David Lithgoe.

Edward E. Rose, the director of the Boston Museum School of Acting, is giving his pupils an excellent practical experience this Summer. He has organized them into a company which is to play along the South shore. They have taken a house at Marshfield Hills, where they will play two nights a week, and the other nights they will visit the resorts which are within easy reach. Mr. Rose will give in all about fifteen plays, which will include many standard comedies as well as his own new piece, Poverty Corners. Mr. Rose has a number of bright pupils, and the performances should be good.

The members of the Manola Mason co. had a jolly supper in Chinatown one night last week after the performance at the Park.

Al. Southerland has received lots of cordial greetings since he returned here in advance of the Pauline Hall company. He says the season at the Boston will open on July 9 with La Belle Helene, which has not been given here in English for years.

Joseph S. Haworth has recovered and is now at his rooms at the Langham.

R. F. Keith is to sail for Europe July 7.

Ethelyn Friend, the clever Boston girl who has been with Richard Mansfield this season, has gone to Paris for the Summer. As Miss Friend is a clever writer she has arranged to send letters from the French capital.

JAY BENTON.

ST. LOUIS.

The Summer Opera Companies Preparing—Special Nights at Uhrig's Cave—Professional Chat.

[*Special to The Mirror.*]

ST. LOUIS, July 2.

The Hagan Opera company made a change in programme at Terrace Park last night and gave The Grand Duchess, with Helen Bertram in the title-role. The balance of the company were well cast as follows: Wana, Teilula Evans; Prince Paul, Alice Johnson; General Boum, Frank Baird; Fritz, Richie Ling; Baron Puck, Ben Lodge; and Baron Grog, Tom Guise. The production was given with unusual smoothness. Between the first and second acts Nellie Rosebud, who has been making quite a hit with her specialties, gave a new one called "New Marie," which was encored. The performance was thoroughly enjoyed by a large audience.

A double bill commencing with the comic opera Pirates of Penzance and followed by Cavalleria Rusticana was given at Uhrig's Cave to-night by the Uhrig's Cave Opera company. The cast of the Pirates included George O'Donnell as the pirate chief, G. W. Denham as the Major General, Barron Bertnold as Frederick, A. M. Holbrook as the Police Sergeant and May Baker as Mabel. The opera was well given. The cast of Cavalleria Rusticana included Charlotta Maconda as Santuzzi, and she never sang better, Charles Bassett as Turriddu, Minnie Bridges as Lola, Helen von Doenhoff as Lucia and William Broderick as Alfio. The performance was a very finished one, and the augmented orchestra was skilfully handled by Alexander Spencer. The attendance was a most fashionable one.

The roof garden on the Union Trust Building, under the management of E. J. Henley, will not open for several days, owing to a delay caused by several engagements previously made for its use by various organizations, but it will be in full operation within a few days.

Several special nights have been arranged for at Uhrig's Cave by Business Manager Ben Tuthill. July 11 will be military night, and Battery A will attend in a body in full uniform. Photographers' night will be on July 27, when the members of the Photographers' Convention, in session here at that time, will attend. A thousand seats have been reserved for them, and all the boxes have been sold.

A new and improved sounding board has been put over the proscenium arch at Uhrig's Cave, much improving the acoustics.

Helen von Doenhoff sang last week at Uhrig's Cave as an interpolated song an aria from Don Carlos, which called forth several encores.

By request Martha was put on again the latter part of last week at Uhrig's Cave and the Three Black Cloaks taken off.

May Baker, who is quite a favorite at the Cave, where she has sung for two seasons, was specially engaged to take the part of Mable in The Pirates. She will continue during the rest of the season to be with the company.

Owing to the success that manager Ollie Hagan has had with his opera company at Terrace Park, it is probable that instead of the season of ten weeks closing Aug. 12, it will be extended until the latter part of the month.

The French Fete will take place at Terrace Park on July 14, and on that night the company will rest and the regular performance be omitted.

The Merchants' Entertainment company, of twelve people, under the management of F. C. Cameron, with Bob Hazzard as treasurer, has been giving entertainments in the surrounding towns.

Ethel B. Browning has signed with the Joseph Jefferson company for next season. She arrived from New York last Thursday, and will spend the time before the opening of the Fall season in October with her mother in this city.

W. W. Walters, treasurer of the Grand Opera House, and during the Summer season treasurer of Uhrig's Cave, for several years, leaves after the Cave closes, for New York, where he has accepted the position of treasurer of Hoyt's Theatre, formerly the Madison Square, and will enter on his new duties in October. Mr. Walters is one of the most popular of our local treasurers, and his many friends rejoice in his good fortune, although regretting his leaving. W. C. HOWLAND.

CLEVELAND.

Haltnorth's Garden Theatre and the Haverly-Lane Company—Americus and the Storming of Vicksburg.

[*Special to The Mirror.*]

CLEVELAND, O., July 2.

Haltnorth's Garden Theatre and gardens presented a lovely scene to-night, the trees being decorated with hundreds of colored lanterns in honor of The Mikado, which will be sung all the week by the Murray-Lane company. The cast is an unusually strong one. J. K. Murray makes an ideal Poo-Bah, W. F. Rochester is the Mikado, Henry Hallam the Nanki-Poo, while Harry Brown made the hit of the evening as Ko-Ko. Miss Lane was a pretty Yum-Yum, assisted by Mae Bruce and Lillian Greene, while Rose Leighton was seen at her best as Katisha. The gardens were filled to overflowing, all the seats being taken, and many standing. Next week, by special request, The Bohemian Girl will be sung.

Americus opened to-night at Cable Park to a big crowd. The ballet is quite a feature, and the famous Cleveland Grays have charge of the military display. It will be seen every evening for two weeks.

Pain's Storming of Vicksburg has scored a success, and will open its second week to-morrow night.

America's Representative Irish Comedian,

HERBERT CAWTHORN

Supported by a Metropolitan Company.

A CORK MAN

Address all communications to H. S. MITCHELL, Manager.

Managers with OPEN TIME in week stands address

The Baker Opera company came back from Detroit last week, and their troubles have been aired in the newspapers since. The new proprietor, Newton Hilliard, of this city, has succeeded in booking them for H. R. Jacobs' Syracuse theatre, the Grand Opera House. They open there to-morrow evening in Fra Diavolo. The company left here Saturday evening.

Sousa's Band played to immense houses both afternoon and evening of Tuesday last week, at Saengerfest Music Hall.

This will be a busy week here for the many attractions offered to amusement lovers. The city will be crowded on the Fourth, as the finest soldiers' monument in the country is to be dedicated on that day.

Maurice Welfare's eight-year old daughter was a pleasing attraction last week as the Midshipmite in Pinafore at Haltnorth's Garden Theatre.

WILLIAM CRASTON.

AN INTERSTATE ASSOCIATION.

It is announced that the Interstate Amusement Association, which was recently incorporated at Springfield, O., is now ready to operate. Its project is one of revolution and economy as to the vaudeville business. The incorporators of the organization are George M. Dearlove, described as "a young capitalist," W. C. Jordan, an attorney of Chicago; E. W. Seymour, general manager of the Seymour Transportation Company and the Northern Michigan lines; Charles Williams and V. K. Victor. The capital stock is put at $1,000,000, and a suite of business offices has been leased in Chicago.

The projectors say that the variety or vaudeville branch of amusements is in a chaotic condition, from a business point of view; that it is so popular that the larger theatres monopolize the best performers, while the smaller theatres have to put up with inferior talent; that the best performers are compelled, by lack of system in management, to demand almost exorbitant salaries, as they are liable to remain idle for weeks when a contract with a combination management would insure a whole season's work and insure the management a proper rotation of the best attractions; that there are now comparatively few first-class vaudeville attractions in this country, and nearly all these are used as drawing cards for farce-comedies or spectacular productions; that the houses that offer opportunities to vaudeville performers of international renown are so few that many of such performers do not care to risk the voyage to this country. The new association proposes to remedy these matters by establishing a circuit of twenty theatres in leading cities, thus insuring long engagements to the best artists at smaller salaries. All these theatres are to bear the same name, The Tigo Theatre of Varieties, and the circuit is intended to embrace New York, Brooklyn, Boston, Philadelphia, Baltimore, Washington, Buffalo, Detroit, Pittsburg, Cleveland, Chicago, Milwaukee, St. Louis, Louisville, Minneapolis, Kansas City, Denver, San Francisco, and Portland.

THE AERIAL BALLET.

The latest thing in promised novelties is the aerial ballet, which is danced in the air, the dancers being suspended by invisible wires, and flying from one side of the stage to the other.

A. M. Palmer is to introduce an aerial ballet in Little Christopher Columbus on its first American production at the Garden Theatre, and now Koster and Bial declare that they will also have an aerial ballet direct from Paris to make things lively in the vaudeville entertainment at their Thirty-fourth Street establishment.

As litigation appears to be the vogue in connection with theatrical productions of almost every description in New York, H. J. Leslie has issued a warning to all whom it may concern that the aerial ballet is an original feature of Miss Dollar, the French farce. He accordingly threatens to enjoin anybody who tries to treat the American public to an aerial ballet as he has secured the American rights to Miss Dollar.

Somebody else has discovered that the aerial ballet is only another name for a wire dance that was done by Mlle. Alma at the Drury Lane pantomime in London eight or nine years ago.

UNCLE DUDLEY.

Our Uncle Dudley, which was produced at Terry's Theatre, London, under the title of The Noble Art, will be put on the road next season under the management of Andy Reid. This farce had a run of 200 nights in London, and has since been seen in this city, as well as in Chicago. Mr. Reid says that he has already secured some very clever players, and that managers are quick to book this attraction.

THE A. O. O. F. BANQUET.

The annual banquet of the Edwin Forrest Lodge A. O. O. F. will be given this year in honor of the second president of the Lodge, Edwin Knowles. It will take place the third week in August and the place will probably be the Madison Square Roof Garden, Frank W. Sanger having placed the garden at the Lodge's disposal.

THE ROSEDALE TROUBLE.

Roberts and Ebert are considerably surprised by the statement of William Morris concerning the Rosedale matter published in last week's MIRROR. To a representative of this paper Mr. Roberts said: "I cannot conceive how Mr. Morris could make any such affidavits. The facts are as I stated them in THE MIRROR. However, I do not wish to say any more on the subject at present."

AN IMPROMPTU GHOST.

George Herbert Leonard writes from Denver, Col., that the second performance of Ibsen's Ghosts at the Tabor Grand was interrupted by a lunatic, who rushed on the stage during the second act and shouted: "Give me a glass! Give me a glass of vitriol! I'm one of the ghosts. I have a message from heaven that calls me here! Give me a glass of vitriol!"

The interruption occurred in the second act during the scene in the Alving parlor. A. C. Deltwyn, who played the part of Parson Manders, received the individual thirsting for vitriol, and escorted him to the wings, where he was turned over to an officer.

The man proved to be Herbert Gould, once an inmate of the Pueblo Asylum, and who was discharged sane a short time ago. When questioned as to his reasons for interrupting the performance, all that he could answer was: "I saw a strong light from heaven, and I had to do it. I'm a ghost, a ghost."

HERRMANN IN COURT.

Professor Herrmann was brought up before Judge Bischoff yesterday at a Special Term of the Court of Common Pleas.

Col. George H. Hart, Mr. Herrmann's counsel, opposed a motion to have him punished for contempt for failing to appear before a referee in supplementary proceedings upon a judgment for $3,144 obtained against him by Julius J. Frank.

Col. Hart raised various technical points to the motion, and closed his argument by stating that the Professor was willing to be examined at any time, and desired at all times to obey the order of the Court.

CUES.

Charles M. Skinner has arranged the version of Hugo's Le Roi s'Amuse, which his brother, Otis Skinner, will present next season. It will be called The King's Jester. The play is well-known to American and English theatregoers as The Fool's Revenge. Tom Taylor's adaptation, however, departs widely from the original.

Ed. Braden, manager of May Vokes and her comedy company, has left New York for Chicago. He says his time is all booked for next season.

Charles J. Richman will start for Chicago to-morrow. He will spend the Summer with his family, returning early in August to begin rehearsals with Mr. Palmer's company.

R. A. Mather, of the firm of McKechnie and Mather, managers of the Grand Opera House, Canandaigua, N. Y., arrived in town yesterday.

Harry C. Egerton has joined Tony Farrell as manager and is now booking Mr. Farrell in his new play, Garry Owen.

James Adelman, leading man of the Western Jane company, and Minnie Graul, of that organization, were married at Marquette, Mich., recently.

Two new songs, music by Harry Pepper, words by Stanislaus Stange, will be introduced by Charles Dickson in A Jolly Good Fellow. Their titles are: "The Legend of St. Peter and the Fool," and "The Man, the Girl, and the Fiddle."

W. S. Butterfield has entered into partnership with Morris Yerger to publish the official Bicycle Club directory of New York city. This will not interfere with Mr. Butterfield's next season engagement.

Jule Walters writes from Cincinnati that he is making elaborate preparations for his tour in Side Tracked the coming season, and that various attractive features are to be introduced in the piece, including new specialties, novel electric effects, and special scenery.

The Main Central Railroad has contracted to furnish Richard Golden's Old Jed Prouty company with a special advertising car to precede the company in its coming tour of that State. The car is to be "chock full of advance agents," as in the instance of the company's first tour of the State in 1890.

Clara Hunter, who has signed with Augustus Pitou, has gone to the coast of Maine to spend a couple of weeks' vacation before beginning rehearsals.

Amy Lee and Frank Doane, who are to star together next season in Pawn Ticket 210, are pleasantly noticed by San Francisco papers for their clever work in Harrigan's company.

Portia Albee Lewis, wife of Horace Lewis, was safely delivered of a daughter last Wednesday.

Dave Seymour has signed with W. H. Power to play the principal character part in The Ivy Leaf.

Benjamin Howard has been engaged by Gustave Frohman to play one of the leading parts in The Charity Ball next season.

Robert Gaylor in Sport McAllister will open his tour in the South next season. According to the company's press agent the living pictures that are to be introduced in the piece will be patterned from models collected by W. A. Brady during the London season.

Next season Edward J. Abram will direct the tours of Lewis Morrison in Faust and Richelieu; Rosabel Morrison in the Western Faust company; Louis Aldrich in My Partner; Charles Dickson in Incog. A Jolly Good Fellow and An Eye Opener; The Danger Signal; and the new comedy, A Green Goods Man, introducing Paul Dresser. Mr. Abram has in preparation a new version of The Flying Dutchman in which Lewis Morrison will appear as Vanderdecken.

The fiftieth performance of The Passing Show at the Casino, last Thursday night, was marked by the giving of tiny cameras as souvenirs.

George Barnum has been engaged for Charles Dickson's company.

E. D. Price has recovered from the accident to his foot, and was at his office yesterday.

The Hon. J. W. Clarke, who has just been nominated for Congress by the First Congressional District of Iowa, is the father of Arthur F. Clarke, of Charles Frohman's business staff.

Joseph Humphreys, of Charles Frohman's company, returned from Europe last Saturday.

Owen Ferree has been engaged by Manager Jacob Litt as business manager for one of his road attractions next season.

Dr. E. W. Davis, of 153 West Forty-fourth Street, engaged Richard Johnson, alias F. D. Hoy, last Friday, to hang paper for him, and Minnie Southgate, an actress, who boards in the house, missed a diamond broch and a gold watch and chain after the paper hanger and his helper left the house, and Hoy was arrested and held in $1,000 bail. It is said that he is the chief of a gang of thieves who operate under cover of this calling.

Minnie Renwood on Saturday advertised for a lost watch and pin dropped in front of No. 141 West Thirty-sixth Street.

Some of Richard Mansfield's scenery was burned in the store-house, 537 East Fifteenth Street, last Friday night.

MATTERS OF FACT.

Prince Lloyd will return from Europe July 14, and in the meantime may be addressed in care of Low's Exchange, 999 Broadway. He is at liberty for light comedy roles.

Managers holding contracts for time made by L. B. Coolor J. Mack Taylor, for the Altmeyer Theatre, McKeesport, Pa., should communicate at once with the Altmeyer Theatre Company to have the same accepted.

Mabella Baker closes her season with the Princess Bonnie company at Philadelphia, Pa., July 7, and can then be signed for next season.

His Nibs the Baron will be let on royalty for the East by applying to Winnett's Exchange, 47 West Twenty-eighth Street.

S. W. Langford, of Rolling Fork, Miss., manager of the Mississippi Circuit, is in town with headquarters at Klaw and Erlanger's.

The City Hall, Portland, Me., has been entirely refitted. It has been furnished with a new stage and new scenery, and will now seat 2,000 people. Elliott C. Mitchell, the manager, will book only first-class attractions for the coming season.

Thomas G. Moses, scenic artist for the Schiller Theatre, Chicago, Ill., will furnish working models and estimates for scenery.

H. Jay Bernard announces that he is at liberty for the first time in eight years. He may be addressed Box 35, Benton Harbor, Mich.

J. C. Habig has the week of September 3, Fair week, at Palmyra, Mo., open to a good attraction.

Little Elsie Lower is in receipt of a letter from Pat Reilly, of Reilly and Woods, in which he pronounces her one of the cleverest child dancers he has ever seen. Little Elsie and Lora Thorne, character comedienne, can be jointly engaged for next season. Their address is 270 West Twenty-fifth Street.

George Wotherspoon, manager and advance agent, is open for offers for next season. Mr. Wotherspoon has had no end of experience and should be readily engaged.

Will R. Wilson will let on royalty his melodrama, When the Lights Are Lit. He may be addressed in care the Dramatic Club, 47 West Twenty-eighth Street.

William F. Courtenay has signed for the juvenile part in Elmer Grandin's Slaves of Gold.

Francis Kingdon has been engaged for leading juvenile with J. K. Emmet in Fritz in a Mad House.

Agnes Herndon, who has headed for several seasons past her own companies, will negotiate with a responsible manager for a starring tour next season, or will accept a special engagement.

Clarence Rogerson, musical director, is at liberty for next season. He has an extensive repertoire in operas and has conducted the music with the Tar and Tartar, Little Tycoon, Grau and Dickson Opera companies.

The white mare used by Kate Purssell in The Queen of the Plains is offered for sale by W. M., in care of this office.

The vessels of the Old Colony Steamboat company, known as the Fall River Line, are crowded this season. So great has been the patronage that a magnificent new boat, *Pocasset*, has been placed in commission, making four now running between New York and Boston.

Ullie Akerstrom will present several new plays next season among which are The Sultan's Favorite, Queen of the Arena, and Nan, a Ragged Heroine.

Adelaide Randall scored another hit at the Edgewood Avenue Theatre, Atlanta, Ga., this time in I Pagliacci. Her singing and acting were highly praised by the Atlanta press.

Charles G. Amsden, with an experience of twelve years, is at liberty as acting manager or advance for next season.

The New Castle Square Theatre of Boston, at the junction of Tremont, Chandler and Ferdinand Streets, and said to be the only fire-proof theatre in Boston, is offered for lease to responsible parties on easy terms by H. W. Savage, 17 Court Street, Boston.

Charles B. Hanford, who has abandoned his starring tour, is at liberty for next season.

Walter J. Lamb, who was in advance of the Warde-James company last season, can be engaged in a like capacity for next season. His address is 217 Madison Street, Brooklyn.

Josephine Loane may be signed for leading and leading heavy roles.

Louise Moore, prima donna soprano, has just closed her season of Summer opera with the Sirakosch Opera company at Washington, and has returned to New York. She has not yet signed for next season.

Jessie Jerome, who had been engaged for the Summer of opera at Chautauqua which opened last night, was unable to join the company as she is ill with diphtheria at her home in Montclair, N. J.

William H. Stoddard, who assumes the management of Myers' Grand Opera House, at Janesville, Wis., Aug. 25, wants an attraction, operatic preferred, for the opening date, one of the last days in August.

William W. Allen, character actor, is at liberty. He should be addressed at Patchogue, L. I.

The Opera House at Nacogdoches, Texas, has a seating capacity of 600, and is managed by Mayer and Schmidt, who will book but one attraction per month for next season. Nacogdoches has a population of 2,500.

William C. Andrews, who for the last nine years has been associated with Roland Reed, is at liberty to accept engagements. His principal success with that comedian was in Lend Me Your Wife, in which he played Tom Bunting in a masterly way. The simple fact of his nine years' continuous engagement with Mr. Reed is sufficient proof in itself of Mr. Andrews' ability.

"Q.," care this office, advertises for second-hand opera chairs.

W. W. Tillotson, the well-known manager and advance, is disengaged. His address is Corona, Long Island, N. Y.

First-class people, capable of doing a specialty, are wanted by the Gilmaine Summer stock company, playing Cape May, N. J. Application should be made to Aubrey Boucicault, care of Roberts and Ebert.

Dr. F. R. Hudson, who manages the Casino Opera House, of Hoosick Falls, N. Y., has also secured control of Woods' Opera House of the same town, and will book the best attractions only. Hoosick Falls is one of the best one-night stands in the State.

Alice Hosmer has returned to New York after a season of Summer opera at Washington. She is at liberty for next season, and may be signed as operatic comedienne and characters.

OBITUARY.

Burton Shaw, Jr., the infant son of J. Burton Shaw, manager of the Marlowe Theatre, Chicago, fell from the third story of that theatre recently and was killed.

Frederick Bryant, who has suffered from paresis for two years, died in Bloomingdale Asylum on June 23. The Actors' Fund took charge of the remains. The deceased was formerly well known as a variety performer and cornet player.

The wife of Ignatius Donnelly died last Tuesday in St. Paul. She was a great music lover and possessed vocal talent of a high order. She was a helpful and hearty sympathizer with Mr. Donnelly in his literary and other public pursuits. She was a native of Philadelphia. Her maiden name was Katherine McCaffrey.

E. A. Burt, a member of the chorus of the Columbia Opera company, died in St. Paul, Minn., on June 22, of typhoid fever. The deceased, whose wife is also a member of the chorus, was twenty-seven years old. The Actors' Fund contributed $50 toward the funeral, the other expenses being assumed by the Columbian management.

Bernard Weber, aged fifty-three years, committed suicide by shooting himself at Monitor Park, Weehawken, N. J., last Wednesday. The deceased, who was a veteran of the late war, was formerly manager of the Germania Theatre, from which he retired fifteen years ago. He resided in Hoboken, and was well-to-do.

Henry J. Conway, manager of the St. Charles Hotel, in Baltimore, and formerly manager of the Academy of Music, died in that city last week Monday. The deceased was born in New York city fifty-four years ago, and in 1874 became a resident of Baltimore. He was educated in the New York public schools, and became successively an adept in clay modeling, an engraver and worker in silver, and a painter. He made a bust of Peter Cooper that won artistic commendation.

Maria Alboni, socially known as the Countess Maria Alboni Pepoli, at one time a rival of Jenny Lind, died at Villa d'Avray, Italy, on Saturday. The deceased was born at Cesena, Italy, in 1824. She was well educated and took musical instruction from Rossini. At fifteen she made her debut at the Communal Theatre, Bologne, where she made a great success. In the Theatre of La Scala, at Milan, she established her reputation so firmly that she undertook a professional tour through the capitals of Europe. She appeared in 1846 at the Covent Garden Theatre, London, where she was a counter-attraction to Jenny Lind, who appeared at Her Majesty's Theatre. She visited America and other countries, everywhere with success. Mme. Alboni's celebrity as a singer was chiefly owing to the power, fine quality, flexibility and compass of her rich contralto voice, which ranged as high as that of a mezzo-soprano. She married Count Pepoli, of the Roman States, and retired from public life in 1863.

NOTICE TO ADVERTISERS.

The attention of advertisers is again called to the fact that advertisements intended for the last page of THE MIRROR must be in hand before noon on Saturday. The same rule holds good with respect to changes in standing advertisements.

FOREIGN PLAYS AND PLAYERS.

ROME, June 9, 1904.

Monologues and one-act plays are all the rage in Italy at the present moment. Even Christ at the Purim Festival is in one act, as also is Bracco's latest success, Masks. Both these pieces attract wherever they are played. Christ especially fills a theatre more than any other piece of the Italian repertoire. A wonderful thing for Italy, people have to be sent away from the doors, and seats are booked beforehand, whenever Christ is played, so great is the public's curiosity respecting the piece. And yet, the figure of Christ does not once appear, and all the interest of the piece lies in the scene between Mary of Magdala and Judas Kerist.

The Bishop of Naples' anathema against the piece did much to bring it into notice. He did not know, evidently, that Christ did not appear in the scene, and if he had appeared it would have been no novelty in Italy, where for hundreds of years Christ, the Virgin, and saints have been the chief characters of thousands of dramas without Pope, Cardinal or Bishop ever dreaming to forbid the performance. On the contrary, they encouraged them.

The theatre, indeed, from the greatest antiquity, has ever been born of religious ceremonies and mysteries. Nay, priests themselves were at first the actors in those dramas and the holy fathers of the church were their authors.

In Italy, France and Germany Christ has frequently appeared on the stage without disturbing any one's conscience.

Bovio's one-act drama is quite innocent and moral. Philosophic thoughts on the beauties of Christ's teachings run throughout the little work. Bovio is a thinker and an artist. His language is worthy of the subject. He could not be vulgar, even if he tried. Short as the act is it is full of life—and the stage is full of Saducees, Pharisees, Saddducees, Scribes, nuns, women and Levites. The scenery is picturesque and not a second flags from beginning to end.

Here is one of the speeches which is encored every night. It is Mary of Magdala, who speaks to Judas: "The love may thou bearest to thyself, who hangs to the Universe! What in thee is rebellion, in Him is revolution!"

Bovio never intended the play for the stage, and had it not been for Cardinal Saunfelice's opposition it might never have seen the footlights. And now Bovio, without studying any particular school, without ever thinking of effects or theatrical secrets, has produced a play which is causing quite a revolution in the drama and is attracting thousands and thousands of people to see it, and has already brought more to its author in royalties than any other play of the modern Italian school.

In Bracco's Masks we see a young husband returning home after nearly a year's absence, and on his return he finds that his wife has poisoned herself that very morning. Why? The doctor, who has to open the death, tells him that his wife has killed two existences—one not yet born!

"Partners!" and with whom?" the husband cries, and the act passes in his endeavor to discover the lover. Meanwhile, his own daughter arrives from school. On hearing of her mother's death, she is rushing to weep and pray over her body. He forbids her to enter her mother's room. The faithless wife shall not have her child's prayers said over her. The lover also comes to "comfort" the poor widower. The two men look into each other's eyes. They know the truth, both of them. Way does not the husband kill the lover? For the sake of the child, who must never know her mother's guilt.

Thus the two men will meet in public—as usual—and greet the "world" over their secret enmity.

This piece has not the grandeur of Christ, nor does it fill a theatre, but it pleases on account of the acting of Ruggeri, which is magnificent.

An old actress, over 80 years of age, has recently died in Rome. She was leading actress when Ristori played Juvenilia. Prati wrote verses on her, Dumas called her sublime, and Fremy compared her to Rita Hora.

She retired very early—to marry Dr. Rinardi—and during her long retirement she witnessed the rise to fame of Ristori, Cazzola, Sadowsky, Tessero, Pezzana, Marini, and others. Her own stage name was Rosini.

Here is a list of some new operas which we are promised: Silvana, by Mascagni; Orlando, by Leoncavallo; Medeanetta, by Zenaro; Rimo de Rimini, by Cagnoni; Andrei Chenier, by Giordano; L'Arlesiana, by Cilea; Claudia, by Coronaro; Fortunio, by Wolf-Ferrari. They are all to be ready for next Autumn.

A hint to singers: Verdi says that mutton is the best food to eat to keep the voice strong and beautiful.

The most simple recipes are always the best.

S. P. Q. R.

Notes.

Ada Rehan is in Rome.

Maude Clayton, the dancer, has made a hit in London.

John Barbier has written a five-act play in verse, entitled Lucile, the heroine of which is the Lucile of "Camille Desmoulins," and Sarah Bernhardt will produce it at the Renaissance next Winter.

The contest of the will of the late Mme. Trebelli by her daughter has been defeated. The Royal Academy of Music, which was defendant in the case, propounded a will dated Dec. 9, 1893, which directed that the proceeds from the sale of the deceased's jewelry be devoted to founding a Trebelli prize or scholarship in the Academy. The will was not produced in court, and the daughter claimed that it had been destroyed by her mother, who she claimed had died intestate. The value of the jewelry was about £2,000. The Royal Academy tried to show that the daughter had treated her mother cruelly. The special jury, in deciding the case, did not endorse this allegation.

Cavallini is appearing under Puccini's management at Munich. The engagement is for fifteen nights. It is Cavallini's first appearance anywhere in the German Empire.

W. H. Rosbil recently broke one of his fingers.

MIRROR CALLERS.

Among those that called at the MIRROR office during the past week were the following: William Gillette, Eugene Horner, Frank Lander, Marguerite Van Zandt, Ivy A. Tennet, Walter Whiteside, J. Dolin Sawyer, Alf. C. Wheelan, A. H. Woodhull, Dixie Reynolds, "Daddy" Bacon, William W. Allen, C. H. Gilmoine, Claude Kyle, Hubert Sackett, Hamilton Baker, Arthur Earle, Lona Eagan, Robert J. Carter, W. H. Summerfield, Walter G. Horton, C. J. Roberts, Walter J. Leath, Helen D'Egmont, C. J. Williams, James E. Connors, Alexander C. Lauder, Junius Stone, W. L. Girard, Julian Greer, Eric Pollock, Francis Kingdon, W. F. Courtenay, C. Courtney, H. S. Mitchell, N. Wagner, G. Moorehead, George W. Knowles, Bessie Sears, Louise Young, Effie George, Carl A. Gauwin, Henry Jewett, Chas. J. Richman, Fani Moss, Aubrey Boucicault, Nestor Lennon, George Hartz, Minnie Thurgate, Madeline Berk, Una D'Muiry, Kathryn Dana, Effie Seymour, E. J. Thomas, Millie Verna, Katherine Rowland, Bessie L. Lavender, Lee Stevens, C. W. McCormack, Charles Shackford, Adolphe Lestina, Rodney Price, Frank Lea Short, Charles F. Parr, H. A. Myers, F. E. Smith, Frank Grandon, Charles A. Scully, Harry Johnson, Coralie Clifton, Charles F. Rose, Charles A. Morgan, Edwin Wallace, Tony Farrell, Sidney H. Solomon, May Knowlton, Curtis Shackelford, D. L. Robinson, E. D. Shaw, Grace Ogden, Mame Taylor, Leola Selle, Daisy Dixon, Lillie Allieton, Bernice Grahame, Cordie Darrow, Ray Semon, Irene Leslie, Lenore Snyder, Dora Vinton, Helaine Hadley, Adele Meredith, Miss Cummens, Helen Ridgeway, W. H. Finch, John F. Byrne, J. E. Adams, Oden Williams, J. H. McCormick, Adelaide Cushman, Gordon T. Keogh, Tony Williams, Clinton Stuart, Clarence A. Handyside, Albert A. Andrus, James R. Adams, John Kernell, and Clara Hunter.

VAUDEVILLE JOTTINGS.

The Bon Ton Theatre in Jersey City closed on Saturday night and will reopen again in August. Charles E. Chase, treasurer of the house, has accepted an engagement at the Waldorf Hotel.

Delavoye, Fritz and Dupont have closed with Forepaugh's Circus and are again playing dates.

M. Shea, of Buffalo, contemplates placing living pictures on exhibition in his new house in that city. He is negotiating with Alfred E. Aarons, the dramatic agent, for people and the accessories connected with the production.

Frank Egan made a hit in 1492 last week as the drum-major. His engagement is for the balance of the season.

Three Sisters Lynn, who are playing a four weeks' engagement at the Madison Square Roof Garden, have a specialty which is entirely new to the theatregoers of this country. Their rough-and-tumble fight is one of the most laughable finishes ever seen in an act by women.

T. M. Van Wyck has resigned his position as secretary to Manager McDonough, of the Imperial Music Hall, and has now an engagement at a down town office having left the theatrical business for good.

Charles H. Yale is thinking of putting the Twelve Temptations on the road next season. His Devil's Auction company is solidly booked.

John J. Iris closed his engagement as stage manager of Proctor's Opera House, Hartford, Conn., on Saturday, June 25.

Ruth Purcell, late of the Bon Ton Theatre, Jersey City, has accepted an engagement as private secretary with one of the prominent dramatic agencies of this city.

Charles Carter is playing dates in the West Indies.

James Duval has been re-engaged by the Gardner Brothers' Circus for South America.

Lillie Larkelle will shortly appear at the Casino for her specialty in The Passing Show.

It is rumored that Barney Fagan and Carroll Johnson have effected a partnership, and will take out next season under the direction of a well-known manager a piece entitled Our Flats. It has been rewritten up to date.

Four Emperors of Music concluded a successful five weeks' engagement in San Francisco. Their act was a decided success and created a furore in that section of the country.

There are more living pictures walking the streets of New York City than there were chorus girls in the palmiest days of opera. It is said at the printing companies that three out of five companies taking the road this season are to have them as a special feature. Dramatic agencies are overrun at the present time with applications from girls from all over this country who desire to pose in examinations of that character.

Blossom and Burns are creating a veritable sensation in the British metropolis. Their act is entirely new to the English people. After their first performance in London they were re-engaged for a whole year at three and four hours a night.

James Rae, late door tender of Herrmann's Theatre, is now one of the ushers of the Fifth Avenue.

George Meech has taken the management of the Academy of Music, Atlantic City, during the Summer, where he will give first-class variety shows. Mr. Meech has been re-engaged for next season by Lincoln J. Carter for his Fast Mail company.

M. Kaufman, treasurer of the Bowdoin Square Theatre, Boston, is spending his annual vacation in New York.

Ray Sexton has joined hands with Sveiva Paddock.

Alf. Bellman has been playing an English engagement at the Tivoli, London.

Edwin Cleary has secured the English and American rights to Mam'selle Carabin, the successful operetta of the Bouffes Parisiens.

Lottie Collins has sufficiently recovered from her sprained ankle to be able to walk without the aid of crutches.

THE HUB.

Secretaries and members of Lodges, B. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

The Mount Vernon, O., Lodge gave a very clever amateur minstrel performance at Woodward Opera House in that city on the evening of June 20. The first part was originally set and dressed with an "outing" atmosphere, and the entertainment was excellent.

Lansing Lodge, No. 196, of Lansing, Mich., has elected V. P. George Esteemed Lecturing Knight and R. G. Jones secretary, to succeed W. W. Bennett and A. E. Gammage, resigned. Past Exalted Ruler J. J. Bush was appointed District Deputy for Michigan at the Jamestown meeting.

MUSICAL NOTES.

Carl Hoffman is arranging a performance of Haydn's "Creation" to be given shortly in Charleston, S. C.

The Bostonians have bought Victor Herbert's opera, Prince Ananias, and will produce it next season. The book is by Francis Neilson.

The New York State Music Teachers' Association met in Buffalo last week.

The Music Amphitheatre at Manhattan Beach opened last Saturday with Sousa's Band as the attraction.

Rudolph Aronson has received a number of subscriptions for the Johann Strauss silver laurel wreath to be presented to this popular composer on Oct. 15, the fiftieth anniversary of his conductorship. A number of the leading singing societies have promised to contribute to the souvenir.

THE ENTERTAINERS.

Entertainers are invited to send items about engagements, whether past or future, and their movements.

Adeline and Maud Robinson, daughters of the late Beverly Robinson, made their first appearance as professional entertainers at the camp fire on Park Hill, Westchester County, last Thursday afternoon.

Lorey, the humorist, is booked from July 3 until Sept. 1 at the seaside resorts.

THE THEATRICAL MECHANICS.

Officers and members of the Theatrical Mechanics' Association are invited to send items concerning themselves or anything pertaining to their respective Lodges.

Providence Lodge, No. 21, entertained Boston Lodge, No. 2, of Rhodes-on-the-Pawtuxet last week. It was the fourth annual outing of the two lodges. Every alternate year Boston lodge goes to Providence. On this occasion nearly 175 members went down. They were received by a committee of the Providence lodge consisting of P. Rogers, Frank Barker, James Smith, John P. Rogers, J. P. Bowen and L. B. Sweet. Some sixty members of the local lodge took part. Football and baseball were indulged in, and the Providence nine won the latter game. Lunch was served after the playing, and later a clam bake was enjoyed.

The Boston Lodge of the Theatrical Mechanics' Association were the guests of the Providence Lodge last Wednesday. A clambake and other enjoyable entertainment made the day pass pleasantly.

Many scenic productions find difficulty in securing time at theatres with adequate stage facilities. The stage of the Grand Opera House, Boston, is ample for the heaviest and most elaborate productions. No city is better supplied with outlying residential suburbs than Boston, or enjoys quicker means of communication with them. It is the intention of Mansfield and Magee, the new managers of the Grand Opera House, to furnish a list of attractions superior to any yet presented at that theatre, and as a consequence, they are exercising great care in their selections for the few dates yet to be filled by them. Their offices are at 49 West Twenty-eighth Street.

Winnett's theatrical exchange continues to do all kinds of business usual with such an office/plan.

DATES AHEAD.

Managers and Agents of traveling companies and companies that are booked should have this department closed on Fridays. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

BURTON AND SMITH: Alpha, Ill., July 4-7.

CRITERION STOCK (Joseph Brooks, mgr.): Chicago, Ill., July 2—indefinite.

CHARLES FROHMAN'S STOCK: Chicago, Ill., May 28—indefinite.

CHESLEY'S AUNT (Charles Frohman, mgr.): Chicago, Ill., April 30-Aug. 31.

CORSE PAYTON (David J. Ramage, mgr.): St. Cloud, Minn., July 2-7, Fargo, N. D., 9-14, Crookston, Minn., 16-21.

CORNELL McDOWELL: Presque Isle, O., July 2—indefinite.

CRANE COMEDY: Cornwall, N. Y., July 2-4, Rondout, 5-7.

DULL'S COMEDIANS: Kirksville, Mo., July 2-7.

ELLINWOOD AND CHESLEY'S PLAYERS: Cambridge, N. Y., July 2-7.

EUNICE GOODRICH (William Pottle, jr., mgr.): Oskaloosa, July 2-7, Marshalltown 9-14.

GRIFFIN'S STOCK: Denver, Col., June 4—indefinite.

HALLEN AND HART (James Jay Brady, mgr.): Ogden, Utah, July 5, Salt Lake city, 6-9, Aspen, Col., 9, Leadville 10, Salida 11, Pueblo 12, Colorado Springs 13, Denver 16-21.

HARRY CHOATE: Spirit Lake, Ia., July 2-7.

HARRIGAN'S STOCK (W. W. Hanley, mgr.): San Francisco, Cal., June 26-Aug. 21.

IDA VAN CORTLAND (Albert Taverner, mgr.): Crookston, Minn., July 2-7, Grand Forks, N. D., 9-14.

JAMES J. CORBETT (Wm. A. Brady, mgr.): Birmingham, England, July 2-7, Manchester 9-14, Leeds 16-21, Belfast, Ireland, 23-28.

JANE (Eastern): Belfast, Me., July 2, Rockland 4, 5, Vinal Haven 6, Camden 7, Bar Harbor 8, St. John, N. B., 16-21.

JANE (Western; Gustave Frohman, mgr.): Duluth, Minn., July 4, 5, Brainerd 6, Fargo, N. D., 7, Winnipeg, Man., 9, 10, Grafton 12, Grand Forks, N. D., 13, Crookston 14, Moorhead 16, Fergus Falls 17, Alexander 18.

KATE M. HOWARD: Pittsburg, Pa., July 2-7.

LOUISE STOCK: Kansas City, Mo., indefinite.

LEORA LANE (C. C. Showalter, mgr.): Salt Lake City, Utah, May 28—indefinite.

LYCEUM STOCK: Buffalo, N. Y., July 2—indefinite.

LADY WINCHESTER'S PEN: Spokane, Wash., July 2.

MAUDE HILLMAN (W. G. Snelling, mgr.): Gouverneur, N. Y., June 25—indefinite.

MR. GERRITT PAUL (Lawrence Russell, mgr.): Belleville, Ill., July 2-6, Jerseyville 9-14.

MELVILLE COMEDIANS: Holly, Mich., July 3-5.

MILA WHITE FLAG: Chicago, Ill., April 2—indefinite.

MORIARITY DRAMATIC: Belding, Mich., July 2-7.

MR. AND MRS. WILLIAMS: Oneonta, N. Y., July 2-16.

O. R. CORRINGTON: Marinette, Wis., July 3.

OUR COUNTRY COUSIN: South Haven, Mich., July 3, Benton Harbor 4, Hartford 5, Paw Paw 6, Plainwell 7, Allegan 9, Hastings 10, Charlotte 11, Mason 12, Grand Ledge 13, Greenville 14.

POTTER SHILLAW: San Francisco, Cal., July 2-16.

SAWTELLE DRAMATIC: Oswego, N. Y., July 2-7.

STUART ROBSON: Denver, Col., July 2-7.

SI PLUNKARD (Bertie Kotton, bus. mgr.): Brainerd, Minn., July 4, Duluth 5, West Superior, Wis., 6, Iron River 7, Hayfield 9, Ashburn 10, Ashland 11, Ironwood, Mich., 12, Rhinelander, Wis., 13, Antigo 14.

THE PASSING SHOW: New York city May 12—indefinite.

UNCLE TOM'S CABIN (True and Young's): Arcadia Mines, N. Y., July 3, Truro 4, Steubenacadie 5, Windsor 6, Barsport 7.

WILLIAM WILLIS STOCK: St. Paul, Minn.—indefinite.

W. V. RABOUS (W. R. Corbett, mgr.): Plattsburg, N. Y., July 3, Bloomingrove 4.

OPERA AND REPERTOIRE COMPANIES.

ANDREWS' OPERA: Minneapolis, Minn.—indefinite.

ALADDIN, JR. (David Henderson, mgr.): Chicago, Ill., June 6—indefinite.

BAKER OPERA: Detroit, Mich., June 18—indefinite.

CASELLE-O'NEILL OPERA: Boston, Mass., June 26—indefinite.

DAVY JONES: Boston, Mass., July 2—indefinite.

DEWOLF OPERA: Minneapolis, Minn., June 4—indefinite.

DUFF OPERA: New York city June 19—indefinite.

HINRICHS' OPERA: Baltimore, Md.—indefinite.

HOGGS OPERA CO.: St. Louis, Mo., indefinite.

MACKAY-KERNEY OPERA: Baltimore, Md., July 9—indefinite.

MAHOLA-MASON OPERA: Boston, Mass., June 25—indefinite.

PRINCESS BONSER: Philadelphia, Pa., April 25—July 7.

PAULINE HALL OPERA: Philadelphia, Pa., May 12—July 7, Boston, Mass., 9—indefinite.

ROSE SYDELL'S PARTY (1st): New York city—indefinite.

SCHILLER OPERA: Chicago, Ill., May 15—indefinite.

SOUSA'S BAND (D. Blakely, mgr.): Manhattan Beach, N. Y., July 2—indefinite.

THOS. Q. SEABROOKE (W. P. Falk, mgr.): Chicago, Ill., July 2-16.

WILBUR OPERA: New York city May 23—indefinite.

CIRCUSES.

ADAM FOREPAUGH SHOWS: Long Branch, N. J., July 4, Yonkers, N. Y., 5.

BARNUM AND BAILEY: Buffalo, N. Y., July 2-4, Warren, Pa., 5, Corry 6, Lectonia, O., 7.

COOK AND WHITEY: Barre, Ont., July 2, Collingwood 4.

HUNTING'S: Rockland, Me., July 2, Damariscotta 4, J. H. LA PEARL'S: Arcola, Ill., July 2, Arthur 4, Decatur 5, Mattoon 6, Atlanta 7.

J. P. GALLAGHER: Fillmore, N. Y., July 2, Belfast 4, Angelica 5, Alfred Center 6.

OLIVER'S: Durand, S. D., July 4.

SAWTELLE'S: Syracuse, N. Y., July 2-7.

SELLS BROTHERS: Des Moines, Ia., July 4, Whitney's: Centreville, Mich., July 2, Sturgis 4, White Pigeon 5.

W. H. HARRIS': Turner's Falls, Mass., July 2, Orange 4, Fitchburg 5, Gardner 6, Winchendon 7.

WELSH BROTHERS': Reading, Pa., July 4, Mahanoy 5-6, Scoughhill Haven 7.

WHEELER BROTHERS: Cassadaga, N. Y., July 4.

WILD WEST.

BUFFALO BILL: Brooklyn, N. Y., May 12—indefinite.

BRISTOL'S (D. M. Bristol (Jean C. Patrick, mgr.): Orangeville, Ont., July 2, Carlton 4, 5, Ottawa 6-9.

CLEVELAND'S SENSATIONAL: Niagara Falls, N. Y., July 4.

CAPTAIN STEWART: Paulding, O., July 2, delivan 4, Continental 5, Holgate 6, Sidney 7, Defiance 9-14.

GUS SUN'S NOVELTIES: Denver, Col., July 2-16.

HAGENBECK'S TRAINED ANIMALS: Hamilton Beach, N. Y., June 26—indefinite.

LUCKY BILL'S WILD WEST: Lexington, Ky., July 2-6, Bloomington 7.

MASON FAMILY: Williamantic, Me., July 2, Bradford Centre 4, East Corinth 5.

PROF. J. S. LOOS: Mt. Pleasant, O., July 2-7.

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ATLANTIC, IA.: Atlantic Opera House. August: First week, Sept. 12-17.

CAMBRIDGE, O.: Hammond's Opera House, Aug. 20-25, Sept. 5-8.

CHESTER, Pa.: Grand Opera House, August 2, 9, 11, 12, 16, 18, 23, 25, 30.

EXCELSIOR SPRINGS, MO.: The Ferris Grand, Aug. 20—Week.

FOUST STERLING, KY.: Grand Opera House, June and July.

NEWARK, O.: Music Hall, Aug. 15, 16, 17, 20, 22, 23, 26, 29, 31.

OSHKOSH, WIS.: July 2—week, Sept. 10—week.

WARREN, O.: Warren Opera House, Sept. 4, 5, 6, 8, 12, 13, 14, 15, 16, 19.

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LETTERS TO THE EDITOR.

H. S. TAYLOR CLAIMS ROSEDALE.

NEW YORK, June 26, 1894.

To the Editor of the Dramatic Mirror:

SIR.—In this week's publication of THE MIRROR I note a statement of the facts, as understood, regarding William Morris having been entitled to produce Rosedale in St. Paul.

In this connection I wish to say that under a contract, dated March 28, 1894, I secured the exclusive rights to Rosedale, and that shortly thereafter a statement to this effect appeared in all the leading New York papers.

Mr. Wallack came in my office one day and said that Mr. Morris wanted to play Rosedale in St. Paul in June, to which I emphatically replied "No," as at that time I was being importuned by a well known manager of a leading theatre in Chicago to play Rosedale at that time; and furthermore, under no consideration would I sublet my rights to the play.

Under the existing circumstances, certainly no one had the right to produce Rosedale without my permission having been obtained. Through this act I have sustained damages, and I shall seek redress through the proper channel.

Yours truly, H. S. TAYLOR.

JOHN GRIFFITH TALKS BACK.

TACOMA, June 23, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly print in your valuable paper, which we always take, a slight correction of an article in your issue of June 16 in reference to myself and Faust, in which I am accused of playing Mr. Morrison's version? Will you kindly let me state that until a few weeks ago I had not the pleasure of seeing Mr. Morrison in Faust, and have never seen a manuscript of his play, and I have been playing it for the past two seasons.

Further, it is not very complimentary in Mr. Abram to accuse me of playing his version of Faust, after the severe criticism it received in Chicago at the hands of the press, calling it "a farce-comedy," etc.

We play the *tragedy* of Faust. THE MIRROR has rightfully stated that Faust is public property; then why accuse us in the same article of piracy? There are, at present, two companies playing Faust in San Francisco. There's more meat for Mr. Abram.

No, we are proud of the fact that we are not playing the bastard version of Faust that Mr. Abram is managing. I am not managing the company, but as far as I know we are not using Mr. Morrison's printing. I have never seen his paper.

Mr. Abram has covered the country with circulars, bulldozing managers to the effect that he will not play and will cancel all his attractions if any other Faust company appears in their house. This is not honorable warfare, and is unprofessional. But we are not afraid of our chances with fair-minded managers, who manage their own theatres and do not let Mr. Abram dictate whom they shall play.

I have sent photographs to the Grove Lithograph Company for all printing we have. We are carrying a complete production, and are playing a legitimate version of the piece, no "Faust Up to Date," and we will continue to do so. From the way the wind blows we seem to be worrying some one. Perhaps Mr. Abram can tell. Thanks for the advertisement. We have in our possession a letter from Mr. Morrison asking us to pay no attention to Mr. Abram, as he is not his manager, but his hired man. Yours truly, JOHN GRIFFITH.

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